

A NEW
DESCRIPTION
OF THE
CURIOSITIES
IN
WILTON-HOUSE.

THE UNIVERSITY OF CHICAGO PRESS

NEW YORK

DESCRIPTION

OF THE

CURIOUSITIES

IN

WATSON-HOUSE.

THE UNIVERSITY OF CHICAGO PRESS

A NEW
DESCRIPTION
OF THE
PICTURES, STATUES, BUSTOS,
BASSO-RELIEVOS,
AND OTHER
CURIOSITIES
AT THE
Earl of PEMBROKE'S HOUSE
AT
W I L T O N.

In the Antiques of this Collection are contain'd the Whole of Cardinal RICHELIEU's and Cardinal MAZARINE's, and the greatest Part of the Earl of ARUNDEL's; besides several particular Pieces purchas'd at different Times.

By JAMES KENNEDY.

SALISBURY:

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M DCC LVIII.



TO THE
P U B L I C K.

THE frequent Demands for a new and more accurate Account of these Sculptures and Paintings, will render unnecessary any Apology for the Publication of this.

Time, generally speaking, varies Tastes; but in this Collection the most refin'd Tastes in every Age will meet with Subjects worthy their Attention. Statuary and Painting, Twins and Rivals in their Arts, must be allow'd to be useful and entertaining; and here those whose Genius and Taste lead them to admire these exquisite Works of the Antients, and of the greatest Masters in modern Times, have an Opportunity, at one View as it were, of gratifying the most insatiable Curiosity.

But

To the PUBLICK.

But can our Eyes feast on, or Minds feel the pleasing Sensation of increasing Knowledge, without a Thought intruding on those great and noble Personages to whose Munificence, Genius, and Industry we are indebted for their Preservation? To them it is solely owing, that these Patterns of the most finish'd Productions the World ever saw, have been brought to Light; and this Collection, of which the following Pages is but a summary Account, contains perhaps the most numerous and most excellent Specimens of the *Greek* and *Roman* Artists; Works that have escap'd the Ravages of Time, and outliv'd those States that nurtur'd and brought them to Perfection.

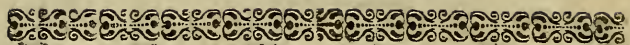




T H E
R E A D E R

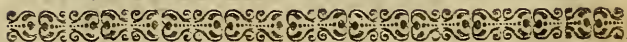
Is desired to take NOTICE,
That the Names of the Marbles in
Italian, the Language in which they
were first distinguished by the Mo-
derns, are marked in Italic Charac-
ters: And it is to be observed, that
the Quarries of all those Marbles,
which are called *Antique*, are at
present unknown; as likewise are
those of *Porphyry* and *Serpentine*.

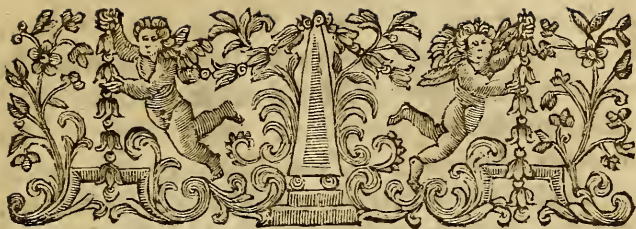




Explanation of the Figures.

THE Figures 1, 2, 3, 4, 5, prefix'd to the Painters Names, denote the different Sizes of the Pictures. The Figure 1, signifies the largest Size; the Figure 2, the next; and so on to the Figure 5, which expresses the smallest Pictures.





A

DESCRIPTION

OF THE

PICTURES, STATUES, &c.

IN the Court, before the grand Front of the House, stands a Column of white *Egyptian* Granite, out of the *Arundel Collection*. The Shaft weighs betwixt 60 and 70 hundred Weight, of one Piece. It has a Fillet (as very antiently was usual) five Inches broad below, and another at Top, three Inches broad, which Fillets project but half an Inch. The Height is 13 Feet and a half, the Diameter 22 Inches, and lessens scarce two Inches at Top. The *Greeks* afterwards, by Degrees, lessen'd more. It had a Hole both at Top and Bottom, which shews that it antiently stood as a single Pillar. Mr. *Evelyn* bought it for the Earl of *Arundel* at *Rome*, where *Julius Cæsar* had set it up before the Temple of *Venus Genetrix*.

B

The

The Statue of *Venus*, standing on it's Top, Lord *Arundel* valued much, because it was the only one cast from a Model made at *Rome*, proportionable to some Parts remaining of the broken Antique. This Column was never erected since it fell in the Ruins of old *Rome*, till set up here, with a *Corinthian* Capital and Base of white Marble, which makes the Column eight Diameters. The whole, with all it's Parts, is 32 Feet high.

On the lower Fillet of this Column are five Letters in the following Shape :

Θ √ ∅ ∪ |

T R T S A

Which Letters being read after the Manner of the eastern Tongues, from the Right Hand to the Left, and having the proper Vowels supplied, make *ASTARTE*, the Name by which *Venus* was worshipped among the antient Nations of the East.

In the Front of the House, on each Side the Entrance.

Two Statues of black Marble, out of the Ruins of the Palace of *Egypt*, in which the Viceroys of *Persia* lived many Years after *Cambyses* had conquered *Egypt*, and returned to *Persia*. There is a Garment on their Shoulders of different colour'd Marble, and only their
Toes

Toes appear at Bottom. There is the old Bandage Diadem on one of them; single Statues without Arms were in Use long after they could make them with Arms, not only in *Egypt*, but in *Greece*. Such Termini were set at their Doors. The Pedestals were placed on Plinths, that the Termini might be high enough to support the Architrave over the Door. They shewed a Pride (as some think) to represent their Captives in this servile Posture of bearing and supporting.

The great Gate-Way and Tower into the Inner-Court, were begun by *William* Earl of *Pembroke*, in the Reign of *Queen Elizabeth*, and finished by his Son *Henry* Earl of *Pembroke*. The said Earl *William* received from King *Henry VIII.* a Grant of *Wilton-Abbey*, &c.

In the Middle of the Inner-Court.

In four Niches of a Pedestal (whereon standeth a Horse as large as the Life) are four Statues; the first *DIANA*.

On the right Hand, is *Venus* picking a Thorn out of her Foot.

The next is *Venus* holding a Shell in her right Hand, her left Hand has hold of the Tail of a Dolphin.

The fourth is *Venus* and *Cupid*. He is begging for his Quiver of Arrows.

On one Side of the Gateway.

The Busto of ANOBARBUS. TIBERIUS. ASINIUS POLLIO: There is a very elegant Turn in the Neck of this Busto, with a strong Expression of it's Muscles.

On the other Side

JULIA DOMINA, Wife of *Septimius Severus*. GETA; this stands upon an antient Altar of *Bacchus*; round it we may see the whole Dress of his Priest, also the Thyrsus in one Hand: He has a Panther after him, also two Priestesses going in Procession round the Altar: The Thyrsus, in the Priest's Hand, is a plain Pine-Apple, not adorned with Bunches of Grapes, as that mentioned in the Great-Hall; which therefore seems to be an adorned Sceptre for *Bacchus* himself, and the rather because in the triangular Altar, upon a Table in the Cube-Room, the Priest has also a Thyrsus, but plain as this here, only with this Addition, that it has Pine-Apples, one at each End, the Stalks being joined at the Middle where his Hand holds it.

In two painted Niches are two Statues; the first is ATTIS, *Cybele's* high Priest clothed as a Woman, on which Statue there is a fine Dissertation in *Montfaucon*, Vol. I.

In the other Nich is a Statue of AUTUMNUS, with *Autumn* Fruit.

Here

Here follows the Inscription, ending in a Circle round the Altar:

ΜΕΛΓΟΜΕΝ: ΔΙΟΝΥΣΟΝ

Canamus,

Dionysium.

ΑΝΘΟΜΟΡΦΟΝ: ΒΑΚΧΕΥΤΟΡΑ

Pulchri-Formem.

Bacchatorem.

ΙΑΥΘΟΚΑΡΕΝΟΝ.

Flavi-Comum.

The *Epsilon* for an *Eta* is sufficient to shew that it was before the Addition of the four last Letters, and therefore 'tis likely *Omicron* stands for *Omega*, because learned Men agree that μελπωμεν *Canamus* suits the old Hymn to *Bacchus*, better than μελπομεν *Canimus*.

In the Porch (built by Hans Holbein) leading into the Vestibule,

The Bustos of HANNIBAL, PESCENNIUS NIGER, ALBINUS and MILTIADES.

Bustos

Bustos in the Vestibule.

Begin with that next to a Pillar by the Door.

PINDAR, THEOPHRASTUS, JOTAPI, Wife to ANTIOCHUS COMAGENA, LYSIMACHUS, TRYPHINA, VIBIUS VARUS, HADRIAN, SABINA TRANQUILINA, Wife of GORDIAN, AGRIPPINA MAJOR, ARISTOPHANES, CALIGULA.

Here are two Columns of the *Pavonazzo* or Peacock Marble, each nine Feet seven Inches high; both of them had Capitals which served for Urns. There are Holes at the Top to put the Ashes in; they were in the *Columbarium* of a Nobleman and his Wife, and the Inscription over them, which was in the Wall, signified, that *they had made that Columbarium*.

In the Middle of the Vestibule.

The Statue of APOLLO, out of the JUSTINIANI Gallery. He appears with a most graceful Air in a resting Posture, having hung his Quiver on the Laurel, which is ornamented with very fine Sculpture.



P I C T U R E S

IN THE

D I N I N G - R O O M.

Over the Door.

STILL Life of Plate and Earthen Vessels. 4. By *Labradore*.

On the Left-Hand Side of the Door.

A Capital Picture, (1) by *Andrea Schiavone*, represents our SAVIOUR riding into *Jerusalem* upon an Ass; the Actions of the Multitude attending him, answering to the Description given in *St. Matthew*, Chap. xxi. ver. 8. 9.

Four Views of the House which the late *Henry*, Earl of *Pembroke*, built upon *Black-Heath*. 2. By *G. Lambert*.

The VIRGIN with our SAVIOUR in her Lap, also *JOSEPH*, *St. PETER*, and the PAINTER. 2. By *Andrew Squazzelia*.

The

The VIRGIN, our SAVIOUR, St. JOHN and St. CATHARINE. Our SAVIOUR is putting a Ring on St. CATHARINE's Finger.

3. By *Gulio Cæsare Procacino*.

A Battle-Piece.

3. By *Luccatelli*.

A Fair.

3. By *Jans Brugel (Velvet)*.

The VIRGIN, old JOSEPH, our SAVIOUR, ELIZABETH, and St. JOHN.

3. By *Girolamo di Sermoneta*.

A Battle.

4. By *Leandro*.

The Story of IPHIS and TELETHUSA, from the 9th Book of *Ovid*.

3. By *Antonio Loti*.

The three ANGELS coming to ABRAHAM.

4. By *Pasqualini*.

A Battle.

4. By *Leandro*.

A Nativity.

4. By *Pontormo*.

Five Men in a House, groping in the Dark.

3. By *Gentile da Fabriano*.

LOT and his two DAUGHTERS going from Sodom.

3. By *Pellegrini da Bologna*.

The

The SYROPHENICIAN WOMAN addressſing herſelf to CHRIST for the Recovery of her Daughter.

4. By *Karle Vermander*.

NOAH going into the Ark. The Roe-Bucks on the foremoſt Ground are as big as the Life, and appear alive.

2. By *Beneditto Caſtiglian*.

The VIRGIN, old JOSEPH, ELIZABETH, our SAVIOUR, and St. JOHN, who is leading a Lamb to our SAVIOUR.

3. By *Palma Vecchio*.

DALILAH cutting off SAMPSON'S Hair, and the PHILISTINES appearing.

2. By *Sisto Badalachi*.

A half Length of St. JOHN.

3. By *Giacinto Brandi*.

The VIRGIN with our SAVIOUR in her Lap, old JOSEPH is leaning on an Altar, an ANGEL is undrawing a Curtain.

3. By *Timot. d'Urbino*.

The VIRGIN and our SAVIOUR.

3. By *Il Frate*.

A View of PIAZZA NAVONA at Rome, in which is a Fair or Market, with Shows, and in one Place is a Jeſuit preaching.

3. By *Caffano*.

The VIRGIN, our SAVIOUR, St. JOHN,
and an ANGEL. 3. By *Bernardino Gatti*.

A Nativity. 4. By *Carlo Cignani*.

VENUS sitting, and CUPID is sharpening the
Heads of his Arrows in the Fire.

3. By *Orazio Samachini*.

SUSANNA and the the two ELDERS, as big
as the Life.

2. By *Guercino*.

The FOUR SEASONS; Winter is the Stump
of a Tree, with odd Faces and Owls.

2. By *Murillo*.

A Landscape with Figures.

2. By *Stephen della Bella*.

A Landscape with a rocky Island in the
Middle of the Sea, with Boats and Men stand-
ing on the Shore.

3. By *Bril*.

CHRIST with a Multitude, and the SYRO-
PHENICIAN WOMAN praying for the Reco-
very of her Daughter.

4. By *Vincheboons*.

In the same Room.

Two black Porphyry Pillars, which were
brought by Lord *Arundel* from *Rome*, and sup-
port the Arch of the Beaufet.

On

On the Chimney-Piece (which, as also that in the Drawing-Room, are both by *Inigo Jones*) is the Bust of *SENECA*.

Going into the Vestibule is,

An antique Pavement of four Sorts of Marble, of gradual Lights and Shadows, as if Cubes stood upon a Plane. This, in the *Arundel Catalogue*, was said to be found under some Ruins at *Luna*, a *Roman City*, about sixty Miles East of *Genoa*.

On a Marble Pavement going into the Drawing-Room.

A Table of Red *Egyptian Granite*,

F. I.

Long - 4

Wide - 3

7

And a white Marble Font.

C₂

PIC-



P I C T U R E S

IN THE

DRAWING-ROOM.

BUILDINGS Perspective and Figures.
1. By *Saband Marco Ricci*.

A Boy gathering Fruit.

2. By *Michael Angelo Pacidi Campi*.

A Storm.

4. By *Vander Velder*.

A Landscape with HAGER, ISHMAEL, and the ANGEL.

3. By *Poussin*.

Half Length of PHILIP, Earl of Pembroke, from *Vandyke*.

By Mr. *Hoare*.

St. PETER and the ANGEL coming out of Prison.

5. By *Stenwick*.

A Carpet and a large Boar's Head.

2. By *Maltese*.

NYMPHS differently employ'd, some Dancing, some Singing, and others playing on Musick.

3. By *Watteux*.

The

The Siege of PAVIA.

5. By *Hans Holbein.*

A half Length of Sir ANDREW FOUNTAIN.
By Mr. *Hoare.*

CHRIST praying in the Garden, with two ANGELS to comfort him, on Copper.

4. By *Gioseppe Gratti da Bologna.*

BACCHUS on an Altar in the Wood, many Figures about it celebrating his Mysteries, and shewing a great Spirit in different Postures. The Light darts thro' the Wood in a most pleasing Manner.

1. By *Salvator Rosa.*

A Herdsman with Cattle, as big as the Life.

2. By *Rosa di Tivoli.*

An half Length of the Rev. Mr. WOODROFFE of *Winchester.* By Mr. *Hoare.*

The VIRGIN with CHRIST in her Lap; he is touching her Chin.

4. By *Dosso da Ferrara.*

The VIRGIN with CHRIST in her Arms, in the Clouds.

3. By *Pordenone.*

A Multitude of Figures at a Fair.

5. By *Casteels.*

CHRIST

CHRIST in the Manger.

3. By *Calandrucci*.

Mrs. WRETTLÉ, Governante to the Countess of *Pembroke*.

By Mr. *Hoare*.

A Nativity. 4. By *Raphael da Reggio*.

The VIRGIN in a Straw-Hat, with CHRIST and St. JOHN.

2. By *Gennari*.

VENUS and CUPID.

4. By *Fialetti*.

In Crayon, a Copy of the Princess SOPHIA.

4. By Lady *Diana Spencer*, Daughter of his Grace the Duke of *Marlborough*, now Lady *Bolingbroke*.

A Woman teaching School. 4. By *Ostade*.

Two Winter-Pieces; a Multitude of Figures.

4. By *Mumper* and *Brugel*.

Fish and an old Woman giving a Cat some Milk. The Fish,

4. By *Snyder*.

The VIRGIN, our SAVIOUR, and old JOSEPH leading the Ass. The Flight into *Egypt*.

4. By *Venturg Salembini*.

A Country

A Country Boy, as big as the Life, with a Bird's Nest in his Hand; at a Distance is a Cow bemoaning her Calf. 4. By *Antonio Amorosi*.

The three Kings Offering. There is a glorious Eclat of Light breaking thro' the Clouds, in which are many Cherubims.

4. By *Paolo Veronese*.

An old Woman reading with Spectacles.

3. By *Rembrandt*.

The Marriage of JOSEPH to the VIRGIN, in an Octagon. 3. By *Augustino Tasso*.

Seven Boys at Blindman's Buff.

5. By *Girolamo Donini*.

CHRIST kissing St. JOHN.

4. By *Andrea Salaino*, Scholar of *Leonardo da Vinci*.

The HOLY FAMILY; Saints represented praying at the Bottom of the Picture.

4. By *Pietro Pietri*.

A Landscape with Figures; the Story of CEPHALUS and PROCRIS. 4. By *Waterloo*.

VENUS and the three GRACES.

5. By *Andrea Camassei*.

The

The Port of LEGHORN, on Copper.

5. By *Viviano Codazzo*.

CUPID giving a Boy some Fruit and Flowers.

2. By *Carlo di Fiori*.

A Calm.

4. By *Vander Velder*.

Statues on the Chimney-Piece.

ORPHEUS with his Symbol, and APOLLO.

Under the Glafs.

A Porphyry Table : A Rim round it of the *Talbo Antico* or antient yellow Marble, and the *Verdi Antico* or antient green Marble.



IN THE GREAT HALL,

STATUES, BUSTOS, SARCOPHAGUS'S,
(or Tombs) and BASSO-RELIEVOS.

Begin with the Statue on the Window Side of the Arch, then on the other Side of the Arch, and so on. As there are some Bustos among the Statues, I shall distinguish them by that Name when I come to them.

FAUSTINA, Wife of *Antoninus Pius*, larger than the Life: The Drapery very natural.

A PANTHEON, having the Symbols of three Divinities, a Cornucopia with Fruit for *Vertumnus*; out of it, Grapes for *Bacchus*; and Ears of Corn for *Ceres*. The Figure is a comely Man, in the Prime of his Age and Strength, without any Beard, and therefore is probably an *Apollo*, larger than the Life.

The Statue of *DIDIA CLARA*, Daughter to the Emperor *Didius Julianus*, bigger than the Life, sitting in a Chair: She holds a senatorial Roll, in a genteel Posture. The Drapery of her Cloathing is very fine.

D

A Busto

A Buſto of MARCUS AURELIUS, when *Cæſar*.

In a Niche, ANTINOUS.

The Buſto of CLEOPATRA, the Siſter of *Alexander* the Great.

A *Sarcophagus*, (or Tomb) adorned in the Front in Alto-Relievo, two Cupids holding two Feſtoons of Fruit: Over each Feſtoon are two Heads of the Heathen Deities: Under one of the Feſtoons is a Lion and an Ox, under the other Feſtoon a Goat and a Cock. This is deſcribed by *Salvini*, *vide* Tab. 7.

Upon the foregoing Tomb is *Euterpe*, the Muſe, fitting with a Flute. She is ſaid to be the Inventor of Wind-Muſick; very fine Sculpture.
By *Cleomenes*.

PORTIA, Wife of *Brutus*. The Medal of *Brutus* is on her Breaſt, a Necklace about her Neck, and a Diadem on her Head; being the only one known to have this Ornament of a Medal.

On the Chimney-Piece.

The Buſto of JULIA MAMMÆA, Mother of *Alexander Severus*.

On one Side,

A ſmall Statue of ÆSCULAPIUS.

On

On the other Side,

A small Statue of MELEAGER, very fine Sculpture.

A Busto of NERO. The Shape of his left Arm and Hand seen through his Robe, two little Cupids at the Bottom of the Busto.

A *Sarcophagus*. In the Middle of the Front is a Circle, wherein is represented the half Lengths of a Man and Woman, for whom it may be supposed the Tomb was made; the other Part of the Front is fluted Work: At one End is a Lion, with a Unicorn under him; at the other End a Lion, with a wild Boar under him: At the Bottom, under the Circle, are two Masks, one of them with Hair, the other having a Veil upon the upper Part.

This is described by *Salvini*, Tab. 8. Upon the foregoing Tomb is,

A Queen of the AMAZONS, beautiful, tho' in a warlike Action, being on one Knee, as under a Horse, defending herself in Battle. Her Shield is in the Figure of a Half Moon, according to the Inscription *Virgil* gives of it in the first *Æneid*:

*With Fury storm'd PEINTHESILEA there,
And led, with moony Shields, her AMAZONS
to War;*

*Amidst the Thousands stood the dire Alarms,
And the fierce Maid engag'd the Men in
Arms.* PIT, B. I, L. 663.

Behind the lower Part of the Shield, to illustrate the Action, the Sculptor has carved a Horse's Foot. Her Buskin plainly shews the antient Shape, and Manner of fixing it.

By *Cleomenes*.

A Busto of LUCILLA, the Wife of *Ælius*, very fine Sculpture,

In a Niche,

The Statue of MERCURY,

A Busto of APOLLO,

SILENUS and BACCHUS, a Group, very fine,

FLORA. This and the foregoing one (both of the *Parian* Marble) were a Present to the first *Philip*, Earl of *Pembroke*, by the Duke of *Tuscany*, who in King *Charles* the First's Time was in *England*, and resided at *Wilton*, with the said Earl, three Weeks.

The Busto of PHILEMON,

The Busto of LEPIDUS.

A *Sarcophagus*, adorned with a fine Column of the *Corinthian* Order at each End; and in the

the Middle is a double Door, partly open, which confirms what antient Authors have said, that some were so made that the Soul might go out to the Elysian Fields: At each End of the Tomb is a Griffin. *Salvini*, Tab. 10. Upon the foregoing Tomb is

HERCULES, not long before he died. He leans ready to fall, and looks very sick; and *Pæax*, his Friend, looks up at him very much concerned. The Expression of the Muscles, Anatomists greatly admire.

CONSTANTINE the Great, of better Work than was common in that Age, as are also a few of his Medals.

The Busto of SOPHOCLES.

A *Sarcophagus*. In the Middle are presented three Figures, MELEAGER religiously turning something off from a Patera into the Fire on an Altar; at his Feet lies the Head of the *Calydonian* Boar; by him is ATALANTA, with a Quiver hanging from her Shoulders: The third is THESEUS. The Antients often devoted themselves, when they died, to some Divinities, as here to these. The whole Bodies of two Persons, perhaps a Man and his Wife, seem to be buried here, because there is a little Rising at each End for their Heads. This Sepulchre is adorned with two whole Length Figures of *Caster* and *Pollux*, at the two Ends. *Salvini*, Tab. 9. Upon the foregoing Tomb is

One

One of the Labours of HERCULES. He is represented as turning the River *Achelous*, which is figur'd as an old Man; his Thighs end in Snakes, to signify the Winding of the River.

The Busto of POMPEY the Great.

The Busto of BRUTUS Senior.

The Statue of LIVIA, Wife of *Augustus*, bigger than the Life, sitting in a Chair; one Hand resting on a Patera, to shew that she was honour'd as *Pietas*, in which Character she is also seen on a Medal; the Drapery very natural.



T H E

BASSO-RELIEVOS.

Begin with the Uppermost on the Right-Hand.

As I am going to begin with one of the Relievos, it is to be noted, that I shall distinguish these, when all or most of the Figures are in Alto-Relievo, with the Letter A. before them.

AN A. Relievo. APOLLO and DIANA destroying *Niobe's* Children, by shooting Arrows at them. There are twelve Figures besides *Apollo* and *Diana*, and six Horses, very small neat Work.

An

An A. Relievo. Two CUPIDS; one looks angry at the other, whose Bow he has broke, which makes the other whimper.

A Relievo. The Ornament of a Pedestal belonging to a Victor; it represents very particularly some of the antient *Greek Games*. Here are several peculiar Circumstances: *Neptune*, as the Judge, is the only Figure sitting; *Saturn* stands behind; at the End of the Relievo is a handsome Piece of Architecture, something higher than the Heads of the Persons, and is as a Portico to terminate the End of their Running; in it are *Mars* and *Venus*, minding each other only; over them is a Cupid, who has in his Hand a peculiar Light, not long as a Torch, but as a Lamp, in the Palm of his Hand; two young Men are running, supposed to have sat out from the End where *Neptune* is, and one is almost got to the End terminated by the Building; he has such a Light in his Hand as Cupid has. Antiquaries speak of the Exercise of Running in this Manner with a Light; the other young Man, who is running after him, has an Oar in his Hand of the antique Form. In the Middle of the Place for the Exercises, are two strong made Men with Beards; they shew another Sort of Tryal, not of Motion, (as the young Men) but of Strength; one of their Hands is tied to the other's two Hands, in this it is supposed they took turns to try which could pull the other farthest after them.

An A. Relievo, CURTIUS on Horseback, leaping into the Earth which opens with a Flame of Fire. It is of the *finest* Work by a Greek Sculptor.

An A. Relievo, a FAUNA dancing a Child upon her Foot; of the antient Red Egyptian Jasper, mentioned in the Busto's of *Britannicus* and *Junia*, it is on a Ground of oriental transparent white Alabaſter, with a *Frame* of the antient Greek Marble.

An A. Relievo, SATURN, a ſmall one, but very Old, and of moſt beautiful Work.

An A. Relievo, four Boys gathering and eating Grapes.

A Greek Relievo of the very *finest* Work, an oriental Alabaſter. Eleven Figures beſides a Dog. Thoſe on the formoſt Ground Alto Relievo. It is of *Ulyſſes*, who is gone into the Cave to *Calypſo*, where they are kneeling round a Fire. The Cave is within, a moſt beautiful Ruin of Architecture, which has a fine Frieze of Figures, ſeveral of which are on Horſes. The other Figures are of *Ulyſſes's* Attendants and Spectators, ſome of which are got upon the Ruins.

An A. Relievo. ENDYMION aſleep, and DIANA coming down to him.

An

An A. Relievo, SATURN crowning Arts, and Sciences. Five Figures.

An A. Relievo, JUPITER holding of *Bacchus* to suck *Juno* as she lies asleep.

An A. Relievo, BRITANNICUS. This and *Britannicus's Juno*, are of that which is called the antient red Egyptian Jasper (*Baffo Egitto*) on a Ground of the antient Green Marble.

An A. Relievo, VENUS and CUPID sucking. She is sitting under a large rich carved Canopy. MARS is sitting by in rich Accoutrements.

A Relievo, SILENUS drunk upon an Afs held on by two Figures; a Boy is leading the Afs and blowing upon a Bull's Horn, (likely the first Trumpet), another Boy sitting against a Tree playing on a Pipe, another Boy has hold of the Afs's Tail; at some Distance, *Venus* is laid down asleep, *Cupid* has hold of some Part of her Garment to cover her therewith; higher up is a Boy gathering Apples from a Tree; on the back Ground is a Group of four Boys, one of them is sitting and playing on a Pipe, another is playing on a Timbrel, the other two are Dancing.

An A. Relievo of BRITANNICUS's JUNIA.

A Basso Relievo, an old *Greek* Mosaick tefelated Work, the Pieces of Marble of various Colours, not only flat, but rising as the Figures; it represents the Garden of the *Hesperides*; in the Middle is the Tree bearing the Golden Apples, and the Dragon to preserve them; by it is a Rock, and *Hercules* with his Head and Garment girt with Golden Fasces; at his Feet is his Quiver, &c. On the other side lies his Club. *Ægle* Daughter of *Hesperus* is in View; her Head adorned with Green, cloathed with a double Garment, the inward Green, and the outward Red, folded and loose to her Feet, in her left Hand she holds a Branch with Golden Apples on it. She shews Beauty and Modesty, and he the Majesty of a Hero, and Comeliness of Youth. This is very singular; and it is doubted whether there is any other Relievo in Mosaic Work.

A Relievo of an old Man, like a *Silenus*, he is filling a Basket with Grapes.

The Head of *REMITACLES*, King of *Thracia*, as big as the Life, in Porphyry.

An A. Relievo, from a Temple of *Bacchus*. By the Work it appears to have been in the Time of the best Sculptors; and it is very remarkable that the *Thyrus* or Sceptre of *Bacchus*, has here the Addition of Bunches of Grapes.
There

There is a Vine shooting up from the Bottom, which is of the finest Sculpture.

An A. Relievo, VENUS riding on the Sea in a Shell drawn by two Dolphins, attended by two Cupids, above in the Clouds is her Chariot with two Doves,

An A. Relievo, the three GRACES.

An A. Relievo, the Story of CLÆLIA. The River *Tyber* represented by *Romulus* and *Remus* playing with the Wolf on its Banks. There are thirteen Women and four Horses,

An A. Relievo, SILENUS drunk, (held on by a Man and Woman) upon an Ass, a Man leading the Ass. There are thirteen Figures besides the Ass and a Goat.

An A. Relievo, EUROPA on the Bull. There are Four other Figures,

An A. Relievo, GALATÆA riding on the Sea in a Shell drawn by two Dolphins. There are Three other Figures.

An A. Relievo, two CUPIDS and Four other Boys at Play.

An A. Relievo, a Boy on a Sea Horse, blowing on a Shell Trumpet.

An A. Relievo, DIANA with her favourite Stag, and two Dogs a Sleep.

An A. Relievo of eight Figures, besides a Dog and a Goat.

An A. Relievo, ARIADNE and THESEUS. There are two other Figures and two Horses.

In the same is,

A very antient Consular Chair, called SELLA CURULIS; the Back is in three Parts; the middle Part is in the Shape of a Term; on the Top is a Bifrons; the Faces are of a young Man and a young Woman, as the Genii of Rome, there is an Iron goes thro' the Shoulder Part of the Term, which gradually slopes down about six Inches, and is there fastened to the Tops of the other two Parts, which are of Brafs (as is the Term also) ornamented with Silver, the two Fore-Legs are Iron; the Seat is thick old Board.

In the Gallery of this Hall, are five Suits of Armour; that in the Middle was *William* Earl of *Pembroke's*, the other Four and the Parts of Five more Suits in the opposite Part of the Hall, were taken from the noble Persons, on the following Occasions. This Earl in the Reign of *Queen Mary*, was Captain-General of the *English* Forces at the Siege of *St. Quintin*, in 1557,
at

at which Siege were taken Prisoners the Constable *Montmorency*, *Montheron* his Son, with the Dukes of *Montpensier* and *Longueville*, *Lewis* of *Gonzaga* (afterwards Duke of *Nevers*) the Marshal of *St. Andre*, Admiral *Coligny* (who was afterwards Murdered at the Massacre at *Paris*) and his Brother, not to mention *John de Bourbon*, Duke of *Anguien*, who was found Dead among the Slain. Here are also some of the Weapons which were taken at the same Time.

A Picture of the above-mentioned Earl of *Pembroke*.
By *Hans Holbein*.

A Picture of Capt. *Bernard*.
By *J. E. Eccard*.

At the Bottom of the Brown Stair Case.

A Coloss Statue of *HERCULES*. His Action is to shew some of his Labours; he looks with an Air of Satisfaction that he has compassed the taking of the Golden Apples, Three of which he shews in one Hand.

This is not in a resting Posture as that of *Farnese*; it was judged to be very curious by one of the best Sculptors of the oldest Time.

Of the Tomb.

I shall here Transcribe the Account given of it by Father *Montfaucon*, when it was in the Possession of *M. Foucault*.

The

The Monument that follows, is one of the finest and most instructive that has been ever seen: The Excellence of the Work, and correctness of the Design, would easily inform us it must be a Piece of some *Greek* Artist, even tho' the Place where it was first discover'd did not. It is a Tomb near *Athens*, which was discovered by some Travellers, who brought it over into *France* to present it to Cardinal *Richelieu*; but the Cardinal dying in the mean Time, it came into the Hands of one of the Family of *Rostaing*; and from that into M. *Foucault's*.

The Tomb is white Marble, six Feet four Inches long, and two Feet broad, and about the same Height taking in the Cover, which is about two Inches and a Half thick; the Cover is raised about one Foot higher before, and is adorned with some Figures in Bass-Relief, which relate to the History represented below, as we shall take Notice of hereafter. The inner Superficies of the Tomb is plain, with a Rising of about one Inch in the Place where the Head of the deceased should rest.

This is the Epitaph,

Θ.Κ. ΑΥΡΗΛΙΩ ΕΠΙΦΡΟΔΕΙΤΩ
ΣΥΜΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ.

That is, *To the Gods the Manes.* ANTONIA VALERIA hath made this Tomb for AURELIUS EPAPHRODITUS her Husband.

M. de

M. *de Boze*, Secretary of the Academy of *Belles Lettres*, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument, which we shall give an abstract of here.

CERES, angry for the Rape of her Daughter, especially because the Gods had consented to it, resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleusis*, and sat herself down on a Stone. *Celeus* King of the *Eleusinians*, persuades her to come and Lodge in his House. His Son *Triptolemus*, then an Infant, was Sick, and for want of Sleep was reduced to the last Extremity. *Ceres*, at her arrival kissed him, and by Virtue of that kiss only, restored him to his Health, and not content with doing this, she takes Care of his Education, and designs to make him Immortal; to this End she nourish'd him by Day with her own divine Milk, and by Night puts him under hot Embers, in order to burn away all that was terrestrial in his Body. The Infant grew so fast, that his Father and Mother *Metanira* were curious to see what was done to the Child, *Metanira* seeing *Ceres* just going to put the Child into the Fire, cried out, and interrupted the Goddess in her Designs; then she declared who she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him thro' the World to teach Mankind Agriculture, and gave him some Corn for that Purpose. The *Eleusinians*, who were the First that applied themselves to Agriculture,

culture, instituted a Feast in Memory of it; and the Goddess herself regulated the Ceremonies, and appointed the Four principal Men of the Town, *Triptolemus*, *Diocles*, *Eumolpus*, and *Celeus* to preside over them; and this Institution of the Rites called *Eleusinia*, is the Thing represented on the Tomb of *Epaphroditus*. *Ceres* is represented here sitting, and like an old Woman, but her Age takes nothing from her of the Majesty proper for a Goddess. Her Head-dress ends in a Peek, something raised before; and half her Head is covered with a Veil, the usual Dress of the Goddesses and Empresses. The Stone, on which she sits, represents that on which *Celeus* found her sitting, and oppressed with Grief. The Serpent is frequently pictured with *Ceres*, the Goddess holds a crooked Staff in her Hand that is a Sceptre, and which we find represented longer, and more strait in other antient Monuments. The four Persons about *Ceres*, are *Celeus* and his Family. He appears at a Distance from the Goddess, but his Daughter nearer, *Metanira* is there too, they both have Ears of Corn in their Hands, because they were the First acquainted that she was a Goddess.

Triptolemus is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to sow, than to cover himself. The Chariot is drawn by two Dragons a-breast. Beyond *Triptolemus's* Chariot, two Women are pictur'd with Torches in their Hands as was usual for Women to bear at the

the Ceremonies of this Goddess. The Man between these two Women *Eumolpus*, one of the Persons appointed by *Ceres* to preside at her Mysteries; and in whose Family the Priesthood continued for twelve hundred Years. The *Hierophantæ*, of this Family of the *Eumolpidæ*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Women's Shoulders, and the other Hand on the other Woman's Shoulder. The Child holding Ears of Corn in his Hand, denotes that *Ceres's* Gifts are for every Age, and that even Children were initiated into her Mysteries. The Woman last in this Piece holds a Sickle in her Hand, an Instrument the Pagans believed they owed to *Ceres*, as also all others useful in Agriculture.

This is all the Goddess's Company on one Side, but behind her there are other Figures. *Bacchus*, the First of them leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand, the Crown of Vine Leaves which he wears, leaves us no Room to doubt that it is *Bacchus*, *Ceres* and *Bacchus* are so frequently joined together in the Mysteries as well among the *Romans*, as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the Side of *Bacchus* a Man stands, with his Hair in a Knot upon his Forehead, and his Habit tied up twice with his Girdle, and holding a Whip in one Hand, and with his other seizing the Reigns of Horses in a Chariot in order to stop them; It is probable this is *Diocles* one

of the Four that *Ceres* had appointed to preside at her Feasts; and what further supports the Conjecture is, that *Homer*, when he Names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen, *Celeus*, *Eumolpus*, and *Triptolemus*, three of these four Persons in the Company, can we think *Diocles* alone would be omitted? The Figure that drives the Chariot is *Proserpine* or *Diana*, the Moon according to Mythologists, and who is called frequently by the Poets *Triple Hecate*, with Reference to the different Offices she performs under different Names in Heaven, in Hell, and on Earth. It may be proved by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The *Bacchanalian* under the Chariot of *Proserpine*, hath laid herself there, tired with long Dancing, as was usual in all *Grecian* Rites and Mysteries.

This is the Explanation of the principal Face of the Tomb. We come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like Number of Women; the Diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children or Geniuses with them, do accurately express the Variety of the Seasons. The Artist hath not placed the Figures in the ordinary Situation, but in an Order that makes a fine Contrast in the whole, and gives more Force and Spirit to the Composition. Summer and Winter Seasons, opposite to each other,

other, are represented by two Figures, one at each Extremity; the one lying down, leaning from the Right towards the Left, the other from the Left towards the Right; and between both of these, the Spring and the Autumn are placed, as partaking equally of both those Seasons. The four *Genii* are placed in the same Order. The Summer is pictured at one Extremity lying down, leaning from the Right towards the Left, is half naked, and is crowned with Ears of Corn, and touches others which are tied up together in the Cornucopia. The Genius by her, touches the same, and holds besides, a Reaping-Hook in his Hand, denoting the Seasons of Harvest.

The Winter, at the other Extremity, lies down, leaning from the Left towards the Right, in the Figure of a Woman cloathed well, and with her Head covered with Part of her Robe; she stretches out her Hand over some other Fruits. The Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because Hunting is the only Exercise of the Field in this Season.

Autumn turns towards the Summer, is crowned with Vine-Twists and Bunches of Grapes; she touches the Vine-Leaves with one Hand, and her little Genius places Grapes in her Cornucopia.

Lastly, that Part of her Body which is next to the Summer is naked, and that next the Winter cloathed.

The Spring, with her Back joined to Autumn, is represented in the Figure of a Woman crowned with Flowers, and with her Cornucopia, which a Genius holds, filled with the same. Her Foot, which she extends towards Winter, hath a Covering on, and that Part of her Breast only is naked which is turned towards the Summer.

The Torch which is pictured on both the small Sides of the Tomb, is so frequently represented in Funeral Monuments, that is enough to say here they were as much in Use at the Funerals of those Times, as they are in those of the present Age. The two Griffins and the Tripods are the Symbols of *Apollo*, whose Head is pictured at each End of the Tomb, denoting he was the Tutelar God of *Epaphroditus*.

There stands upon this Tomb, a Coloss's Bust of ALEXANDER the Great, of the best Greek Sculpture; MEDUSA's Head is on the Breast-Plate, a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under the Tomb last mentioned.

A little Statue of a crouched BACCHUS.

A small Tomb, supposed for Children: There are two Cupids on the Front, supporting a Circle which projects; under the Circle are two Baskets lying sideways, with Fruit in them; a Lion at each Basket, as going to devour the Fruit: At the Ends of the Front are two more Cupids,

Cupids, they look very sorrowful, with one Hand upon their Breast, the other Hand holding a Torch with the lighted End downward. There is a Griffin at each End of the Tomb. A Statue of Cupid lying asleep upon the afore-said Tomb. Another Cupid looking on him.

In the two Windows of the Stair-Case, and in four Niches, (one on each Side of the Windows) are six Statues.

In the first Window is the Statue of MERCURY, with all his three Symbols, Wings, Caduceus, and a Purse in his Hand held up; he has Wings also at his Heels, as well as his Head.

In the Niche on your Left-Hand.

SATURN, with a Child smiling on his Hands as it looks up at him; not as some, (especially of the Moderns) who have made a cruel Spectacle, by representing him as actually eating the Child.

In the Niche on your Right-Hand.

The Statue of JUPITER AMMON from *Thrace*, not only with Rams Horns, but with a Ram on his Shoulders; it came out of the Temple, said to be built there by *Sesostris*.

In the other Window.

The Statue of BACCHUS clad with an entire Skin, the Head of which appears on the Breast; his Sandal is fixed in a Manner differing from others.

In the Niche on your Left-Hand.

A Shepherd playing on the Flute, admir'd for the Action of his Fingers; a Goat standing by him.

In the other Niche.

The Foster Father of PARIS, with the Phrygian Bonnet and Shepherd's Coat of Skins.

In the Passage leading into the Billiard Room, begin on your Left-Hand.

The Busto of PTOLOMY, Brother of Cleopatra.

The Statue of DIANA; she has a Crescent on her Head, holds Part of a Bow in her left Hand, and takes an Arrow with her right Hand out of her Quiver.

The Busto of MARTIN FOLKES, Esq; of Hillington in Norfolk, and President of the Royal Society in the Year 1749.

By Roubiliac.

The

The Statue of CLIO the Muse.

The Busto of ASPASIA, she who taught
Socrates Rhetoric.

The Busto of DOLABELLA.

The Statue of the Father of *Julius Cæsar*,
when Governor in *Egypt*.

The Busto of Sir ANDREW FOUNTAIN.
By *Roubiliac*.

The Statue of PLAUTILLA, the Wife of
Caracalla, dress'd like *Diana* the Huntress.

The Busto of CORIOLANUS.

On the Right-Hand Side is,

The View of *Lincoln's Inn Fields*.
By *Inigo Jones*.

On the Left-Hand Side is,

The View of *Covent-Garden*.
By *Inigo Jones*.

THE



T H E
B I L L I A R D - R O O M.

Begin on the Left-Hand.

In the first Window,

THE Statue of BACCHUS, very fine ancient Sculpture, adorn'd in a particular Manner with Poppies; the Poppies hang as a Belt from both Shoulders as low as the Knees.

The Busto of TITUS LIVIUS.

The Statue of POMONA sitting; the Cushion so naturally cut as to appear soft.

The Busto of M. JUNIUS BRUTUS.

In the second Window.

The Statue of MARCUS ANTONINUS, the Orator, very much admired.

The Bustos and Statue between the second Window and the third.

ANNIUS VERUS.

The

The Statue of ADONIS: He was an Idol of Syria, and the same as *Thammuz*; the Lamentation of whom is condemn'd by the Prophet *Ezekiel*. He is represented as a very beautiful Youth, and is said to have made Gardens pleasant by pruning. Here he has a pruning Knife, hence the Proverb, *Adonidis Horti*,

The Busto of PLAUTILLA,

In the third Window,

The Statue of VENUS, standing in a very genteel easy Posture, holding a Vase which she has emptied, resting her Elbow of that Arm on a Pillar.

On the other Side of the third Window,

The Busto of NERVA,

The Statue of HERCULES wrestling with ANTÆUS; he only gripes him high from the Ground, agreeable to the Story, that if he touch'd his Mother EARTH he regain'd Strength.

The Busto of CÆLIUS CALDUS,

On the Chimney Side.

The Busto of LUCILLA Junior.

The Busto of LABIENUS PARTHICUS.

The Statues in the Chimney are,

Young BACCHUS smiling, and Grapes growing up a Tree.

The other,

The Infant HERCULES killing the Serpent.

In the Middle.

A Statue of King HARRY the Eighth. It is fronted with the *Pembroke Arms*.

The Relievos in the Chimney are,

On one Side, NEPTUNE and Attendants.

On the other Side, VENUS and Attendants.

The Busto of MARCIA OTACILLA, Wife of *Philip*.

A Bifrons of JANUS and his Wife.

A Statue of CERES, a Cornucopia in her Right Hand, in her Left, she holds Ears of Corn and a Poppy, a very genteel Figure and fine Sculpture.

A Bifrons,

A Bifrons, two young Women, their Countenances different, and so are their curled Locks; one has a Diadem, the other a triple Contexture of her Hair elegantly tied.

The Busto of MATIDIA.

Over the Doors two Bustos.

A Greek CUPID with Agate Eyes.

GRYPHINA, Daughter of *Ptolemy Evergetes*.

P I C T U R E S.

The late Sr. CHARLES HOTHAM.

By Mr. *Richardson*.

BARBARA, Countess of *Pembroke*, (second Wife to Earl *Thomas*) with her Daughter *Lady Bab Herbert*, the late *Lady Bab North*.

By Sir *Godfrey Kneller*.

The late Duke of MONTAGUE, By *Del.*

MARY, Countess of *Pembroke*, last Wife to Earl *Thomas*.

By *Jervois*.

In this Room is a Model of a seventy Gun Ship.



P I C T U R E S

I N T H E

White Marble-Table Room.

THE VIRGIN, CHRIST, St. JOHN, and
St. CHATHARINE. 3. By *Parmegiano*.

A MADONA. 3. By *Carlo Dulci*.

A Landscape with Ferry-Boats and several
Figures. 4. By *Harman Sachtleven*.

St. JOHN preaching in the *Wilderness*, containing twenty Figures as big as the Life. In it are the Faces of *Tintoret* and *Titian*: It cost Earl *Philip*, six hundred Pistoles. 1. By *Palma*.

LEDA and the SWAN.

3. By *Leonardo da Vinci*.

The Head of an old Man.

4. By *Augustino Carrach*.

BELSHAZZAR's Feast, a Multitude of Figures. A great Astonishment appears in all the Company at the Table, &c. 4. By *Old Frank*.

CHRIST

CHRIST in the *Virgin's* Arms, the Straw below, three *Angels* are looking on.

3. By *Carlo Maratti*.

St. SEBASTIAN shot with Arrows.

5. By *Scarcelina da Ferrara*.

A Landscape, Cattle, and Travellers, Horses with Packs.

4. By *Berchem*.

A Capital Picture. It represents our *Saviour* washing St. *Peter's* Feet, the other Disciples being present, some reading, one of them pulling off another's Stocking, in order to be next washed.

1. By *Tintoretto*.

St. ANTHONY.

4. By *Correggio*.

A NATIVITY.

4. By *Theodoro*.

CHRIST taken from the *Cross*, ten other Figures with strong Expressions of the Solemnity. The *Virgin* has her Right Hand under our *Saviour's* Head, as lifting him up, while *Joseph* of *Arimathea* (who is richly dressed) is wrapping the Linen-Cloth round him. Behind *Joseph* are two Men, one of them has the Superscription in his Hands, and the Crown of Thorns upon his Arm; the other is as talking to him, pointing with one Hand to the *Virgin*, and the other towards *Joseph*. On the other Side is St. *John* with his Hands folded together,

ther, and shews great Concern. *Mary Magdalen* is wiping off the Blood, and wrapping the Linen round our Saviour's Feet. *Mary*, the Wife of *Cleophas*, is, as speaking to *Nicodemus*, who is giving Directions about the Spices. Behind them are two Men, one holds the Nails taken from the Cross, the other holds the Hammer and Pinchers. Here is also the Tomb shewn, and the People rolling the Stone from the Entrance of it, and Mount *Calvary*, with Bones and Skulls scatter'd about where the Crosses stand, with the View of the Multitude returning into *Jerusalem*; at a Distance a Landscape with Rocks, &c. 3. By *Albert Durer*.

Two whole Lengths of two Kings of *France*, *Francis II.* and *Charles IX.*

4. By *Fred. Zuccherro*.

A FRIAR and NUN. 2. By *Aldegraef*,
BACCHUS and ARIADNE.

By *Fran. Molas*.

Three Children of King *HENRY VII.*

ARTHUR Prince of *Wales*; *HENRY* about three Years old, who was afterwards King *HENRY VIII*, and *MARGARET*, who married the King of *Scotland*.

4. By *Hans Holbein* the Father.

In the Window is,

The Statue of ISIS : She has the Flower of the Lotus on her Head ; she is in a Position bending, and her whole Legs and Arms appear round, not as commonly in *Egyptian* Statues, which were strait and formal, shewing only the Feet. This was reckon'd the oldest, and by the *Mazarine* Catalogue the only one known with that Improvement. It is a Group, for she holds betwixt her Knees, OSIRIS her Husband, in a Coffin open, in one of whose Hands is a Pastoral Staff, crook'd at the End as a Shepherd's to draw his Sheep out of Danger. This was the antient fatherly Sceptre, (tho' since, Sceptres are very much otherways adorned) and answers to the Crosier of the Clergy. In the other Hand he has an Instrument of Discipline like a Whip, the Symbols of Power to protect and punish. On his Head is the antientest Diadem or Mitre, being Triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three Points instead of two at the Top.

ORUS, her Son, is about her Neck. These were of the most antient Divinities. There are a great Multitude of Hieroglyphicks quite round the Bottom, and behind the Statue.

Over the Doors.

The Bustos of HESIOD and PHÆDRA.

A white

A white Marble Table, ten Feet and eight Inches long, four Feet and six Inches wide, four Inches thick. On it a dying Gladiator.

A large A. Relievo of a VESTAL VIRGIN
graved in Father *Montfaucon*.



T H E C H A P E L R O O M.

Begin with the Bustos on the Right-Hand.

P L A T O.

ANACHARSIS, (over a Marble Chimney-Piece of *Inigo Jones*) MARY FITZ-WILLIAM Countess of *Pembroke*, SOCRATES, ARISTOTLE, HOMER.

*On the Window Side begin with the farthest on
the Right-Hand.*

ISOCRATES.

A Statue of CUPID, with a *Phrygian* Bonnet on his Head, and his Hands ty'd behind him.

The Busto of PLOTINA, Wife of *Trajan*.
In

In the first Window.

A very fine *Greek* Statue of a River, represented by a beautiful *NAIAD* (or River Nymph) sleeping on the Bank, with a genteel Turn of her Body, the Linen covering her very decently. This is probably the River called in Scripture the River of *Egypt*, translated in the Septuagint *Rhinocurura*, and is the Boundary between *Egypt* and *Palestine*. In the Front, a Bird holds a Lizard by the Tail: It has a Tuft of Feathers on its Head, and is like a small speckled Bird in *Egypt*, near as large as a Dove, which is called *Ter Chaus*, i. e. the Messenger Bird; it spreads the Tuft of Feathers on its Head very beautifully, when it alights on the Ground. Another Lizard is going away, and a Snail is near it, exactly like the Snail of *Palestine*. A Bird, like a Duck, has a Serpent in its Mouth.

Between the two Windows.

The Busto of *HERCULES*.

The Statue of a Boy holding up the Golden Apple in his Right-Hand.

The Busto of *LIBERTAS*.

In the other Window.

A Figure recumbent, leaning on a Sea-Dog, and representing the River *Meander*.

On the other Side of the second Window.

A Busto of DOMITIANUS.

The Statue of ANDROMEDA chain'd to the Rock.

The Busto of ANACREON. PHOCION.

Over the first Door.

CURIUS DENTATUS.

Over the Door leading into the Chapel.

GORDIANUS.

On the Window in the Chapel is painted,

WILLIAM, Earl of *Pembroke*, and his two Sons, *Henry* and *Edward*. *Henry* the Eldest, who succeeded his Father, married *Mary*, Sister to Sir *Philip Sidney*, by whom he had two Sons, *William* and *Philip*; *William*, in the Reign of King *Charles* the First, was Lord Steward; *Philip* succeeded him in the Earldom, and was Lord Chamberlain to King *Charles* the First. *Edward* the youngest, was Ancestor of the *Powis* Family. In another Pannel is the Countess

tefs of *Pembroke*, who was *Ann Parr*, Sister to *Queen Catharine*, the last Wife to King *Henry VIII.* There is with her their Daughter, whose Name was *Ann*, married to *Francis*, Earl of *Shrewsbury*.

Over the Door in the Chapel.

The Busto of *LIBERA*.

Over the Door leading into the Cube Room.

The Busto of *DOMITIA*.

Begin the Pictures with those over the Busto of
PLATO.

The *VIRGIN*, *St. ANN*, old *JOSEPH*, and our *SAVIOUR*, who is putting a Ring on *St. CATHARINE's* Finger. 3. By *Julio Romano*.

Thirty of the Chief Reformers: Their Names are on a Stone in the Bottom of the Landskip. *Wickliff* is supposed to be the Preacher. Those that were Bishops are in Purple, the Priests in Black, and such as were Martyrs in White, distinguished by Purple and Black about their Necks. 3. By a Disciple of *Carlo Maratti*.

An Antique of the *VIRGIN* and our *SAVIOUR*.

JUDITH cutting off *Holifernes's* Head.

5. By *Mantegna*.

A NATIVITY; at a Distance the Shepherds with the Sheep, an Angel in the Clouds.

3. By *Dionigo Calvart*.

A NATIVITY.

3. By *Giacco Inga*.

The *Roman* Charity.

3. By *Pietro Dandeni*.

The Money Changers and People with the Doves in the Temple.

3. By *Fetti*.

LOTT and his two Daughters.

2. By *Franceschini*.

The VIRGIN, our SAVIOUR, St. JOHN, and an ANGEL.

3. By *Benardino Gatti*.

The Labours of HERCULES.

4. By *Francis Floris*.

The VIRGIN with our SAVIOUR in her Arms, old JOSEPH is looking on them, very fine.

2. By *Guercino*.

NOAH, with his Family and Animals, going into the Ark.

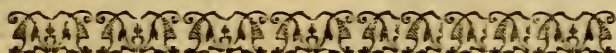
2. By *Bassano*.

The VIRGIN, with CHRIST and St. JOHN. CHRIST is very lively on her Knee, and St. John is asleep.

2. By *Pelegrini da Modena*.

When

When you enter the South Front towards the Garden (which whole Front is a beautiful Building of *Inigo Jones*) pass thro' the *Cube Room* into the *Hunting Room*, the last Room at the West End of that Front.



T H E H U N T I N G R O O M.

Begin the Bustos on your left Hand.

JULIA, incomparably fine *Greek* Sculpture, and (as several others in this Collection) of *Parian* Marble. She was Wife to *Agrippa*, Daughter of *Scribonia*, third Wife to *Augustus*.

ANTONIA, Wife of *Drusus* the Elder. The Linen of this Bust is very natural.

The Busto of ALEXANDER SEVERUS.

BERENICE the Mother, her Hair in a particular Manner.

BERENICE the Daughter.

The

The next are two Statues, then proceed on with the Busts.

FAUNUS, finely twisting his Body, by looking down over his Shoulder at his Leopard.

By Cleomenes.

CUPID, when a Man, breaking his Bow after he had married *Psyche*. *By Cleomenes.*

JULIA, Daughter of *Titus*.

ANNA FAUSTINA, third Wife of *Helio-gabulus*; very fine like that of *Antonia*.

MAGO, the famous *Carthaginian*. *Scipio* would not burn *Carthage* till he had secur'd the Book which *Mago* had written of Agriculture; the substance of which is still preserv'd in the Writings of *Cato*, *Varro*, and the other Authors de *Re-publica*.

TITUS, FAUNUS, JUPITER, TULLIA.

On a Table of antique Oriental Alabaster, (De-aspro finto) which is of one solid Piece of great Value.

A Group, CUPID and GANYMEDE: *Gany-mede* is sitting, and resting against the Stump of a Laurel; the Leaves shew that it is an *Alexandrian* Laurel, the same as we see on
antient

antient Medals, not the stiff, large leav'd Laurel, which adorns modern Kings in their Coins, from a Mistake of what the Antients used. It is rare to see the distinct Form of the seven Pipes, as here express'd. *Cupid* is very attentively looking on, and reaching his Hand out towards the Pipes, as if to instruct *Ganymede* how to play.

On the Pannels of the Wainscot are painted eighteen different Sorts of Hunting.

By *Tempesta*, Junr.



B U S T O S

A N D

S T A T U E S

I N T H E

C U B E R O O M.

Begin on the Left-Hand coming out of the Hunting-Room. As here are but four Statues, I shall mention the Word Statue as I come to them.

MASSINISSA, King of *Numidia*, with the African Bonnet on his Head, and the Head of *Medusa* and the upper Parts of
two

two Dragons on his Breast-Plate ; between the Dragons is a Plant, probably the *Silphium*, for which *Numidia* was famous.

AVENTINUS, Son of *Hercules* ; the Head of a Lion's Skin making the Covering for his Head, and the two fore Paws tied in a Knot upon his right Shoulder ; an elegant Performance. The Peculiarity of this Hero's Dress agrees with the Description *Virgil* has given of him in the seventh *Æneid* :

*Great AVENTINUS, great ALCIDES' Son,
Wore the proud Trophy that his Father won.
He stalk'd before his Host, and wide despread
A Lion's Teeth grinn'd horrid o'er his Head;
Then sought the Palace in a strange Attire,
And look'd as stern and dreadful as his Sire.*

PITT, B. 7. L. 838.

DIDIA CLARA, Daughter of the Emperor *Didius Julianus*, with a Bracelet on her Arm. Her Right-Hand is holding up Part of her Cloathing, two little Cupids at the Bottom of the Bust.

On a Porphyry Table.

APOLLONIUS TYANÆUS. It is lively in the Attitude, with his Arm tucking his Garment about him. When it was first sold at *Valetta's* Sale, a Gentleman gave more than 270l. for it. There were then in the South-Sea

Sea Time several Antiques sold for above 200l. each, as the *Homer* which the Emperor *Constantine* got from *Smyrna*; *Horace*, the Poet, of *Porphyry*; *Cicero*, of *Touchstone*; and *Julius Cæsar*, in *Oriental Alabaster*, which *Thomas Earl of Pembroke* afterwards bought.

On a Porphyry Table.

POPPÆA, *Nero's* second Wife: Her Right-Hand is holding up Part of her Garment, the Plaiting and Dress of the Hair very singular.

SEMIRAMIS, at the Bottom of the Bust are two little Cupids.

MARCELLUS the Younger.

CÆSONIA, the Busto all of transparent Alabaster, the fourth Wife of *Caligula*.

ARSINOË, the Daughter.

On a Table of Jasper Agate, (Deaspro Antico) which is very beautiful, are the three following Things:

A Nuptial Vase, representing the whole Ceremony of a *Greek* Wedding, from the Beginning of the Sacrifice to the Washing of the Bride's Feet; it is very fine Work.

The Statue of *DIANA* of *Ephesus*; the Head, Hands, and Feet black, the rest white Marble, as described by *Pliny*; probably of the same Form as the Statue of the *Diana* of *Ephesus*, mentioned in the *Acts* of the *Apostles*. It is engraved in *Montfaucon's* first Volume.

A Roman Urn, Variety of very fine Work all round it, of Figures, Foliages, Birds, &c.

OCTAVIA, the first Wife of *Nero*, of fine colour'd Marble; her Head-Dress also very fine, with Leaves and Ears of Corn bound round upon her Hair. This Bust, and that of *Poppæa*, are both very curious.

METELLUS without a Beard, by a very fine *Greek* Sculptor, all of a Piece down to the Navel; the only one which shews the Ornament of a Chain, which is of very rich Work. On his Breast-Plate is an Elephant, a Laurel quite round the Outside of it. The Consular Medal of *METELLUS* has likewise an Elephant on the Reverse, but the Head of that is bearded, supposed to be a Divinity with the Name only of *Metellus*: The Elephant is added in Memory of the Victory he gained over *Jugurtha*, King of *Numidia*, upon which he obliged him to deliver up all his Elephants to the *Romans*.

MESSALINA, fifth Wife of *Claudius*, of hard saline Marble: She has a confident Air agreeable

agreeable to her Character; the Marble of her Cloathing very naturally represents a fine striped Silk.

The Bust of MARCIA, the first Wife of *Septimus Severus*. The Plaiting of the Hair and the Dress of the Head very singular.

On a Marble Table, (*the Produce of Mount Edgcumbe*) are the five following Things:

An antient Greek triangular Altar to *Bacchus*: On one Side *Silenus* holds a Torch inverted in his Right-Hand, in his Left-Hand a Canister full of Fruit: On another Side is an Attendant of *Bacchus* dancing with one Foot up, and a Thyrsus in his Right-Hand; in his Left-Hand a Bowl, and a Skin of a Beast on his Arm: On the other Side is a *Bacchus* dancing in a long thin Garment.

Upon this Altar stands a little Statue of *Bacchus*, with Grapes and with the Snake, the peculiar Symbol of the *Egyptian Bacchus*, who invented *Medicine*, and was said to be the *Sun* and *Apollo*.

An A. Relievo of PYRRHUS, the Son of *Achilles*, it is an Oval, and has a splendid Aspect as of a very large Gem, the Face is Porphyry, which the Cardinal *Mazarine* so much valued as to finish his Dress with a Helmet of different coloured Marble.

A square Altar, each of the four Sides has a Divinity *Jupiter, Mars, Diana and Juno*. This was one of those Altars for a private Room, which Altars they used to have in their Houses, to Worship such Deities as they made their Lares and Penates.

Upon this Altar stands a little Statue of an antient Priest with a *Phrygian Cap*, sacrificing a Hog to *Isis*.

VESPASIAN TRAJAN, the Head, Bust, and Plinth of Parian Marble, the Face and Neck only polished.

MARCUS AURELIUS on Horseback, made at *Athens* and so esteemed, that the Sculpture was sent for to *Rome* to make that which is there in Copper as big as the Life.

The Person is in the same Posture, but this a *Macedonian Horse*, small and of Marble; to prevent the breaking, Cardinal *Mazarine* had one Side cemented to a Marble which comes out at the Bottom, squared as a Pavement, on which the Horse is as walking; this stands upon a gray Granite Table, which belonged to a Temple, and was for the sacrificing of lesser Animals, as Birds, &c. That the Blood might not run over the Edges; it has a remarkable Channel as big as to lay one's Finger in, round the outermost Edge of the four Sides of the Flat next the Moulding, and in the Middle of one
of

of the Channels is a Hole for the Blood to run through.

CLAUDIUS, the Bust is the Jasper Marble; *Pyrrhus* King of *Epirus*, with a noble Air, it has a Dragon on the Helmet, and on his Breast-Plate there is a Head with Wings; it is like the Head of a Bat.

Begin the Pictures with the two double half Lengths, which are between the two last Busto's, then the two double half Lengths on the other Side Door.

Mrs. KILLEGREW and Mrs. MORTON; they were celebrated Beauties. By *Vandyke*.

Mr. JAMES HERBERT and his Wife.
By *Sir Peter Lely*.

The Earl and Countess of BEDFORD.
By *Vandyke*.

The Countess of PEMBROKE (Mother of Earl *Thomas*) and her Sister.
By *Sir Peter Lely*.

HENRY, Earl of *Pembroke* (Father of the present Earl) when about seventeen Years old.
By *Sir Godfrey Kneller*.

WILLIAM Earl of *Pembroke*, elder Brother to Earl *Thomas*.
By *Sir Peter Lely*.
Lady

Lady CATHERINE, Eldest Daughter to Earl Thomas (was married to Sir Nicholas Morrice) and her Brother, Mr. Robert Herbert.

By Sir Godfrey Kneller.

Thomas Earl of PEMBROKE, when Lord High Admiral.

By Mr. Wissing.

Our SAVIOUR and the Woman of *Samaria*.

I. By *Gioseppe Cbiari*.

The Countess of PEMBROKE, first Wife of Earl Thomas.

By Mr. Wissing.

The VIRGIN, our SAVIOUR, and JOSEPH reading : There are also several Boys in different Actions.

I. By *Gennari*,

In the Cieling.

DÆDALUS and ICARUS.

I. By *Gioseppe Arpino*.

On the Bottom Pannels of this Room is Painted the History of the Countess of Pembroke's Arcadia, Written by Sir Philip Sidney.

By the Brother of *Seignior Tommaso*.



P I C T U R E S,
B U S T O S and T A B L E S
I N T H E
G R E A T R O O M.

Begin the Pictures with the celebrated Family Piece.

THIS consists of ten whole Lengths, the two principal Figures (and these are sitting) are PHILIP Earl of *Pembroke* and his Lady; on the Right-Hand stand their five Sons, CHARLES Lord HERBERT, PHILIP, (afterwards Lord *Herbert*) WILLIAM, JAMES, and JOHN; on the Left their Daughter ANNA SOPHIA, and her Husband ROBERT Earl of *Carnarvon*; before them Lady MARY, Daughter of George Duke of *Buckingham*, and Wife to *Charles* Lord *Herbert*; and above in the Clouds are two Sons and a Daughter who died young. This and all the other Pictures in this Room are

By *Vandyke*,

On the Right-Hand of the great Picture, over a Door, is an half Length of King
CHARLES

CHARLES the First; and on the Left-Hand, over a Door, an half Length of his Queen.

On the Chimney Side.

A whole Length of WILLIAM, Earl of Pembroke, Lord Steward.

A whole Length of the first Lady of the second Earl PHILIP.

Three Children of King Charles the First.

Whole Lengths of the Dutcheſs of RICHMOND, (first married to Charles Lord Herbert) and Mrs. GIBSON the Dwarf.

A whole Length of Earl PHILIP, who is in the great Picture.

Over a Door.

A half Length of the Countess of CASTLEHAVEN.

Over a Door.

A half Length of the second Earl PHILIP.

On the Garden Side.

Two large Pier-Glasses,

F.	I.	
6	7	high,
4	7	wide,

in the Plate.

Under

Under the one,

A Red *Egyptian* Granite Table,

			F.	I.
Long	-	-	4	9
Wide	-	-	1	10

On it MORPHEUS, the God of Sleep, in black Touchstone; his Head wreathed with Poppies, and a Poppy in one Hand.

Under the other,

A Lapis Lazuli Table,

			F.	I.
Long	-	-	5	1
Wide	-	-	2	2

On it a sleeping CUPID.

The Paintings in the Ceiling represent several Stories of PERSEUS, as, particularly, the cutting off *Medusa's* Head, and the relieving of *Andromeda*. The great Oval, in the Middle of these, shews a very natural Section of a Temple in Perspective, seeing the Sky thro' a round Top: It plainly relates to *Perseus*, because it shews the same Face and Dress as in the former. There is a Priest, in great Concern, at the Altar; it is *Perseus*, to revenge himself on *Polydectes*, for the Injuries offer'd to his Mother and *Diety*s, whom he found at the Altar; whither they had been forced to fly for Sanctuary from his Violence.

*Begin the Busts on the Left-Hand of the
Chimney Side.*

MARCELLUS, the famous Consul.

DRUSUS the Elder, Brother of *Tiberius*.

LUCIUS VERUS CÆSAR.

MARCUS BRUTUS, of the best *Greek*
Sculpture.

CAIUS CÆSAR, upon a Table of the *Verde*
Antico, or green antique Marble.

DIDIUS JULIANUS.

LUCIUS VERUS, when Emperor.

LUCIUS CÆSAR, Brother to *Caius Cæsar*,
upon an Agate Table. This Person and *Caius*
were Sons of *Julia*, Daughter of the Emperor
Augustus and *Scribonia*.

JULIUS CÆSAR, oriental Alabaster, noted,
as may be seen by what is said of it in *Valetta's*
Collection. The Marble of the Breast-Plate is
of the Colour of Steel.

ANTINOUS; SEPTIMUS SEVERUS; HO-
RACE, in Porphyry, mentioned also in *Valetta's*
Collec-

Collection; *Fabretti* in his Comment gives good Reasons for it's being *Horace*.

MARCUS AURELIUS, ANTONINUS PIUS, on this Bust, as also on several others in this Room, may be seen the true Habit that the Emperors wore when they appeared in various Colours, different colour'd Marbles being chosen for that Purpose.

CICERO, of Touchstone, with the Mark of the Cicer or Vetch on his Face, from which he had the Name of *Cicero*.

The following Bustos on the Garden Side are all of white Marble, and the Terms upon which the Bustos stand in this Room are very fine Jasper and Marbles, many of which are antient,

ARTEMIS or DIANA; her Hair tied behind her, not to hinder her Shooting: The Air of the whole Bust is like the upper Part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This (as several others) has, in *Greek Characters*, the *Greek Name* inscribed on it: It is of most excellent *Greek Workmanship*.

LUCANUS, the Head and Bust of Parian Marble, fine Sculpture. On the Bottom of the Bust is inscribed a *Pegasus*, to express the Poet's rapid and sublime Genius.

CASSANDRA, Daughter of *Priamus*: She was a Prophetess, and had a Temple, and therefore wears a peculiar Head-Dress, with several Bandages.

AMMONIUS; on it is inscribed in *Greek* the 229th Olympiad, which answers to the Year of CHRIST, 137.

AUGUSTUS, of the Parian Marble.

GERMANICUS, PRUSIAS King of *Bitthynia*, excellent Sculpture, pairs with that of *Augustus*.

SCIPIO, ASIATICUS, CARACALLA, VITELLIUS and ALCIBIADES.



P I C T U R E S

A N D

B U S T O S

I N T H E

L O B B Y,

*Between the GREAT ROOM and the KING'S
Bed-Chamber.*

*Begin the Pictures with that over the Door, next
the Bed-Chamber.*

THE Decollation of St. JOHN. The Painter is an Honour to the *English* Nation. This Picture is so finely painted, and with such strong Expressions as to make him inferior to few of the best *Italian* Masters. King *Charles* 1st, called him the *English* Tintoret. Sir *Peter Lely* reckoned this the chief Historical Picture that he did. 2. By *Dobson*.

*There are Two more Pictures on the same Side,
begin at the Top.*

Variety of Fruits, Vines growing up a Pomegranate-Tree, and two Vintage People
as

as big as the Life; the young Man looks down on the young Woman whilst he is gathering some Fruit for her, and as he reaches up to the Twig, his Shirt slips down from one Shoulder, and naturally shews his Skin there not to be tanned. *Michael Angelo*, the Painter of this Picture was famous for travelling Figures; of which Sort one may see at a Distance, a Man driving an Ass. *Sir Robert Gere* gave *Michael Angelo's* Widow three hundred Pistoles for this Picture, it being a favourite Picture, which her Husband always kept for himself. He himself too painted the Figures, that are as big as the Life. In most of his Pictures, the Figures as big as the Life, are put in by other Painters.

1. By *Michael Angelo dalla Battaglia*.

A Piece of still Life, of Fowls, and a young Boar.

3. By *Gabriel Salci*.

The Side over against the Window,

NEPTUNE and AMPHYTRITE, with several other Figures. 1. By *Luca Giordano*.

Under the last are four Pictures, begin on the Right Hand.

A Country Family, a Man and his Wife and two Children; one of which is asleep in a Cradle,

5. By *Brauer*.

Two

Two Pictures, composed of different Sorts of Marble, out of the Duke of *Florence's* Collection. This Work is called in Italian *Pietre Commessi*.

A NATIVITY.

5. By *Taddio* and *Fred. Zuccherò*.

Over the Door next the Great Room.

The ANGEL, as speaking to TOBIAS about the Fish, which is swimming up to them. The Dog is between *Tobias's* Legs, barking at the Fish.

2. By *Procacino*.

On the same Side are two Pictures,

CERES standing with a most genteel Air, holding up Wheat. Given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James* the Second's Queen to *England*.

2. By *Parmegiano*.

A Flemish School. The Painter commonly called the little *Van Dyke*.

2. By *Gonsales*.

On the Garden Side,

The Discovery of ACHILLES.

2. By *Salviati*.

Under

Under the last are five Pictures, begin on the Left Hand.

The VIRGIN with CHRIST. 4. By *Solari*.

An Antique Picture from the Temple of *Juno*; *Juno* is sitting by a Temple, there are coming to her, *Pallas*, *Hercules*, *Diana*, *Apollo*, *Ceres* and *Vertumnus*, all with their Symbols in their Hands. 4.

A NATIVITY.

4. By *Jan Van Eyck*, 1410.

A Landscape with Rocks, Water and three Travellers. 4. By *Bartolemeo*.

A Landscape with a Man carrying a Fishing Net. 4. By *Francesco Giovanni*.

B U S T O S.

Begin at the Door next the Great Room.

MARCUS MODIUS, the only Bust known with an Epitaph on it; and the Bottom made round, so as to fix it on the Hole in which his Ashes were put. A Person of this Name is mentioned in one of *Cicero's* Orations against *Verres*. This might be the same whom the Emperor *Augustus* made one of his Physicians.

On

*On a black and yellow coloured Marble Table
whereon Cards are represented,*

A Square Urn of the Emperor *Probus* and his Sister *Claudia*; their Names are in a Square in the Center of the Front; there are Festoons at the Sides of the Inscription, over it is an Eagle standing upon a Festoon of Fruits, from out of whose Wings come two Serpents, they are folded up in Ringlets with their Heads directed towards the Head of the Eagle, at the Bottom is a Tripod with a Griffin on each Side of it; at each Angle of the Front is a wreathed Column; the Angles next to the back Part are fluted Pilasters, between which and the Columns is a Laurel Tree, in the Pediment of the Cover are two Birds, that hold in their Bills the Ends of a String which ties a wreath of Laurel; on the Top of the Cover are in Alto Relievo, the Emperor and his Sister.

SAPPHO, with the Bandage as deified, of the finest Marble-like Ivory; the last Perfection of Greek Sculpture, white as at first making, because (with several here) found in a Vault.



T H E
K I N G ' s B E D - C H A M B E R .

Over the Chimney.

T H E half Length of a Gentleman, sup-
posed to be Prince RUPERT.
By *Vandyke.*

*In this Chamber is a black Marble Table,
whereon Cards are represented.*

Next the Door going into the Lobby.

The Busto of DRUSILLA.

Next the Door going into the Corner Room.

The Busto of HORACE the Consular.

On the Chimney.

The Bustos of COMMODUS and POLEMON.



I don't think it amiss to acquaint the Cu-
rious, that the two next Rooms are worthy
their Attention, for there are in them, some of
the best Pictures in the Collection; namely,
those

those of *Bloemart, Spagnolet, Romanelli, Guido Rheni, and Rubens*, of which Mr. Hoare, of Bath, has made a very fine Copy in Crayons.



P I C T U R E S

IN THE

CORNER ROOM.

Begin with that over the Door next to the King's Bed-Chamber.

THE VIRGIN, with CHRIST leaning the back Part of his Head against her Breast. He has a Bird in his Right-Hand.

3. By *Crespi*.

On the same Side are ten more Pictures, begin with

The VIRGIN teaching our SAVIOUR to read.

3. By *Guercino*.

PHILIP Earl of *Pembroke*.

The WOMEN bringing the Children to CHRIST.

4. By *Sebastian Bourdon*.

The Head of MIERIS. 5. By himself.

A CHARITY with three Children, very natural. It was one of King *Charles* the First's Pictures. 2. By *Guido Rheni*.

A Landscape. 3. By *Rubens*.

MARY MAGDALENE, 2. By *Titian*.

CHRIST from the Cross, two Boys holding up the Arms, and the VIRGIN devoutly stretching out her Hands. At a Distance appear the three Crosses, and a Group of little Figures with a Horse. It was made for *Henry II.* King of *France*, which he gave to his Mistress, *DIANA VALENTINOIS*; and on the painted flat Frame, in one Corner, are the Arms of *France*, in another, a Monogram of the first Letters of their Names; the other two Corners the Emblems of *Diana*, three Half-Moons in one, and a Quiver and Bow in the other.

3. By *Michael Angelo*.

An Assumption of the VIRGIN.

In the *Arundel* Catalogue it is said, that his Lordship desired *Rubens* to paint for him a fine finished Closet Picture, which is this Picture, being on an old *Flemish* Board, most beautifully coloured. There is a Group at Bottom of nine Angels, all in different Postures, as raising the

the Cloud under the Virgin *Mary*. There are several pretty Cherubims Heads at the Side, and at the Top. It so much pleased *Rubens*, that he said he would make a great Picture after it; which he did at a Church at a Convent at *Antwerp*, where he has added Apostles, as big as the Life.

5. By *Rubens*.

BACCHUS, with a Bowl in his Left-Hand, his right Arm resting on a Vessel; an old Man emptying a Basket of Grapes into a Fat, a Woman and Boys with two Baskets of Fruit.

5. By a Scholar of *Raphael*.

On the Chimney Side.

A whole Length of DEMOCRITUS laughing, a Book in his Hand, very much esteemed.

1. By *Spagnolet*.

MACDALENE, as a Penitent, over-looking the Vanities of the World. Below her are six Boys, as Cupids; they are handling Jewels, &c.

5. By *Dominicano*, a Scholar of *Guido*.

NARCISSUS seeing himself in the Water. There are several *Cupids* in various Actions.

3. By *Poussin*.

The Descent of the HOLY GHOST.

5. By *Salembeni*.

Over

Over the Chimney.

The Countess of PEMBROKE, and Lord HERBERT, now Earl of PEMBROKE, when very young. 3. By Mr. Hoare, of Bath.

CHRIST astride upon a Lamb, is held by the VIRGIN, old JOSEPH is looking on, and leaning on a Staff. 5. By Francesco Penni.

Over the Door leading into the Clofet.

The VIRGIN, our SAVIOUR, and St. JOHN. 3. By Barocci.

The Side next to the Outer Court, begin with the upper one betwixt the Window and the Door.

A young Woman, with a Shock-Dog. 3. By Correggio.

A MADONA, very fine, with seven Stars round her Head. 3. By Carlo Maretti.

A Piper. 3. By Georgione.

Old JOSEPH at Work, our SAVIOUR holding a lighted Lamp to him. 5. By Luca Congiagio.

The VIRGIN holding our SAVIOUR by his Arms, St. JOHN embracing him, old JOSEPH is reading. 5. By *Lodovico Carracci*.

MARS and VENUS. 4. By *Vandervuarfe*.

Four Children, representing our SAVIOUR, an ANGEL, St. JOHN, and a little GIRL. The ANGEL is lifting a Lamb to St. JOHN, who has his Left-Hand upon it, and is in Discourse with our SAVIOUR, as they are all sitting close together. Behind our SAVIOUR is a Tree, and a Vine growing up it, with Grapes thereon. The GIRL (representing perhaps, symbolically, the Christian Church) has hold of the Vine with one Hand, and in the other Hand has a Bunch of Grapes, which she is offering to our SAVIOUR.

This is allowed to be the best Picture in England of 2. *Rubens*.

A Landscape. 4. By *Claudio Lorraine*.

The VIRGIN holding CHRIST in her Lap. St. *John* has led a Lamb to him. CHRIST is looking at an Angel below on the Ground gathering Flowers; old *Joseph* is higher up, with an Ass by him. 4. By *Cantarini*.

CHRIST lying on Straw in a Manger. 4. By *Van Dyke*.

On the other Side of the Window, begin at the lowest.

King RICHARD II. &c. I here transcribe Hollar's Account of it. An elegant Representation of King *Richard* the II^d. (in his Youth) at his Devotion, painted on two Tables. In one he is represented kneeling by his three Patron Saints; St. *John* Baptist, King *Edmund*, and King *Edward* the Confessor, having a Crown on his Head, clad in a Robe adorned with white Harts and Broom-Cods, in Allusion to his Mother's Arms, and his own Name of *Plantagenista*. Thus he is praying to the Virgin *Mary*, with the Infant in her Arms, (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lilies and Roses.

St. JOHN Baptist holds a Lamb in his left Arm, King *Edward* the Confessor holds a Ring between the Thumb and Fore-finger of his left Hand; King *Edmund* holds an Arrow in his Left-Hand, all their Right-Hands are directed to King *Richard*, as presenting him to our Saviour, who inclines himself in a very kind Manner towards them. There are eleven Angels represented, each of them hath a Wreath of white Roses round his Head. The Disposition of their Countenances and Action of their Hands, is designed to shew that their Attention is employed

ployed about King *Richard*. On the Glory round our Saviour's Head you may see the Crois represented in it, and round the Extremity of the Orb are small Branches of Thorns. On two Brass Plates on the Bottom of the Picture is ingraved as follows, viz:

Invention of Painting in Oil, 1410.

This was painted before, in the Beginning of *Richard II.* 1377. *Hollar* engraved and dedicated it to King *Charles I.* and called it *Tabula Antiqua* of King *Richard II.* with his three Saints and Patrons, St. *John* Baptist, and two Kings, St. *Edmund* and *Edward* the Confessor. This Picture was given out of the Crown by King *James II.* to Lord *Castlemain*, when he went Ambassador to *Rome*, and bought, since he died, by *Thomas* Earl of *Pembroke*. 4.

The three Kings Offering. There are Horses and many Figures, at several Distances, of this Painter's best colouring, with a glorious Eclat of Light-breaking thro' the Clouds, in which are many Cherubims. That King who has a strong Light on his Forehead is the Painter himself. His whole Figures are best, for he was famous for suiting a proper Action to every Part and to the Genius of the Person; as here a Groom, for Example, shews a natural Affection to his Horse, by kissing his Nose.

3. By *Paolo Veronese*.

APOLLO fleaing MARSYAS.

4. By *Piombo*.

*The Garden Side, begin on the Left-Hand of
the Window.*

CHRIST taken from the Cross.

5. By *Figino*.

The VIRGIN, old JOSEPH, ELIZABETH,
and CHRIST, who is putting a Ring on St.
Catharine's Finger.

5. By *Anguisiola*.

ISAAC blessing JACOB. 4. By *Lazarini*.

Our SAVIOUR carrying the Cross.

4. By *Andrea del Sarto*.

The Harmony between History and Poetry
very fine.

2. By *Romanelli*.

A Landscape with Figures dancing.

3. By *Poelembourg*.

MIDAS's Judgment. 5. By *Philippo Lauro*.

The VIRGIN and old JOSEPH teaching
CHRIST to Read.

4. By *Binardino Gatti*.

Rape of DEJANIRA by *Nessus* the Centaur.
Hercules is shooting at him.

5. By *Carlo Cresti*.

The

The VIRGIN, with CHRIST in her Lap.
St. *John* has hold of his right Foot with his
right Hand. 5. By *Gio Bat. Vico*.

Some Market People. 4. By *Crespi*.

*On the other Side of the Window, begin with
the biggest.*

A Shepherd and Shepherdess.
2. By *Bloemart*.

The VIRGIN with CHRIST in her Lap.
5. By *Raphael*.

A NATIVITY on Copper; neatly finished.
5. By *Rubens*.

A Man forcing a Boy to take Phyfick.
5. By *Bambocci*.

The VIRGIN with CHRIST about four
Years old, as big as the Life, standing by her,
a Figure as graceful as *Raphael Urbin*. The
Virgin is as talking to St. *John*. More back-
ward at her Right Side is a Woman with a
Child in her Arms, both with graceful Coun-
tenances. 2. By *Andrea del Sarto*.

The VIRGIN reading with CHRIST in her
Lap. 5. By *Albano*.

JOB and his three Friends.

5. By *Andrea Sacchi*.

CHRIST in the Virgins Arms, St. *John* is kissing him; *Joseph* is looking on them.

5. By *Scidone*.

In the Ceiling,

The Conversion of St. *Paul*. St. *Paul* is struck from his Horse, he and his Company appear in great Surprise.

By *Luca Giordano*.

On the Chimney-Piece are,

The Bustos of the Emperor PERTINAX and of SOLON.

THE



THE
C L O S E T
WITHIN THE
C O R N E R R O O M.

Begin the Pictures with that over the Door-Case, leading into the inner Part of the Room.

FIVE Soldiers, two expressing great Fury to tear CHRIST's Coat, another is gravely interposing, as if he was persuading them to cast Lots for it, very fine.

2. By *Annibal Carracci*.

There are two Pictures on each Side of the last mention'd, begin with the two on your Right-Hand, afterwards on your Left.

The VIRGIN; our SAVIOUR is resting his Head and Right-Hand on her Bosom.

4. By *Bloemart, Junr.*

A Ruin with Landscapes and Figures.

4. By *Viviano*.

A Shep-

A Shepherdes in a Straw-Hat, representing the Princess *Sophia*.

4. By *Gerrard Huntorst*.

A Ruin with Landscapes and Figures.

4. By *Viviano*.

On the Bow Window and Chimney Sides, as you go round, begin with the lowest Pictures.

The River TIBER, ROMULUS and REMUS sucking the Wolf.

4. By *Del Po*.

Our SAVIOUR taken from the Cross; the VIRGIN sheweth great Concern: There are three other Figures by them, and ANGELS in the Clouds.

2. By *Valerio Castelli*.

King EDWARD VI.

4. By *Hans Holbein*.

Our SAVIOUR ascending, with the four Emblems of the Evangelists at the Bottom of the Clouds; two Angels are supporting his Arms.

3. By *Giulio Romano*.

Over the Chimney,

The VIRGIN, exceedingly fine; the Veil painted with Ultra Marine. *Maria da Fiori* painted the Flowers with which the VIRGIN is furrounded.

3. By *Carlo Dulci*.

A half

A half Length of TITIAN.

3. By himself.

Two Boys playing with a Bird, which is tied with a String.

4. By *Poussin*.

Two CUPIDS holding a third upon their Hands as carrying him, another Boy lying down by them.

5. By *Sirani*.

The Circumcision of our SAVIOUR.

5. By *Fiorentino*.

CHRIST in the VIRGIN's Lap; he holds St. JOHN by the Hand.

5. By *Lorenzo Garbieri*.

The DEVIL tempting our SAVIOUR.

5. By *Paris Alfano Perugia*.

The Prodigal Son returning Home.

4. By *Woverman*.

Some Dutch People playing at Draughts, a Woman by them cutting Bread and Butter for a Boy, who is saying Grace.

4. By *Egbert Hemskirk*.

People playing at Cards.

4. By *Lucas Van Leiden*.

DAY

DAY represented by APOLLO, riding upon a Cloud, drawn by four Horses. NIGHT represented by a Figure with dark Wings, and Poppies round her Hand. By her are two Owls flying. 5. By *Solimene*.

St. JEROME. 5. By *Borgiano*.

Ruins and Figures. 5. By *Paolo Panini*.

St. JOHN preaching in the Wilderness, small neat Figures. 5. By *Rowland Savory*.

St. JEROME. 5. By *Giulio Cambi Veronese*.

St. SEBASTIAN shot with Arrows. 5. By *Benedetto Luti*.

The Prodigal Son going abroad. 4. By *Woverman*.

A young Woman holding a Candle. 4. By *Schalken*.

The VIRGIN, with CHRIST and JOSEPH. 4. By *Fran. Imperiali*.

Our SAVIOUR about two Years old, sitting on a Stone; a Lamb is standing by him and licking his Hand, in which he holds a String that is tied to the Leg of a Dove, which sits in a little open work'd Basket. There are two other Figures. The Rays from the Glory round

round our SAVIOUR's Head strikes a fine Light upon them. One of them has her Hand upon the Dove.

3. By *Paola Mattei*.

CHRIST raising LAZARUS from the Dead.

3. By *Sab. Ricci*.

PYRRHUS brought dead out of the Temple. They are putting him into his Chariot. Several Figures appear in great Surprize.

3. By *Pietro Testa*.

On the Corner Room Side, begin with that over the Door.

An old Man, with some Sorts of Sweetmeat in a Pot, which he sells to the Children; there are six about him; an extraordinary Pleasure appears in all their Countenances.

3. By *Fran. Halls*.

ANDROMACHE fainting on her hearing of the Death of her Husband *Hector*. Here are twenty-five Figures.

1. By *Primaticcio*.

There are two Pictures under the above-mentioned, which are

Two Battle-Pieces. 3. By *Burgognone*.

TMOIUS standing on a black and yellow Marble Table.

On the Chimney-Piece,

Two young Faces in Bronze.

In the Ceiling,

VENUS's Birth : She is rising out of the Sea, the three GRACES attending her : There are also five Cupids in different Actions.

1. By *Lorenzina da Bologna*.

In the inner Part of the Closet, begin on the Left-Hand.

DAPHNE and APOLLO.

4. By *Abraham Johnson*.

The Flight into EGYPT.

5. By *Giovanini*.

ABRAHAM's Steward putting the Bracelets on REBECCA's Hand at the Well.

5. By *Pietro Bambini*.

Our SAVIOUR and MARY in the Garden.

5. By *GentileSCO*.

A sleeping Cupid, on an antique *African* Marble Table.

Eight small Bustos, upon gilded Mask-Truffles. *Begin with that on your Right-Hand of the last Picture.*

TITHO-

TITHONUS, Divinity of the Morning.

VENUS of *Medici*.

BACCHUS, a very beautiful Work.

CRISPINA, Wife of *Commodus*.

FAUNA, the Female Divinity of *Faunus*, is very rare.

A PANTHEON of a peculiar Marble, and in the old *Termini* Way: It has the Symbols of *Ammon*, *Mavors*, and *Thoth*, three of their *Dii Majores*; from whom they after made *Jupiter*, *Mars*, and *Mercury*.

EPICURUS, valued by Cardinal *Mazarine*, there being no other of him.

ACHILLES, adorned at the Breast, having Rams on his Helmet, a young Face, small and very neat Work.

This Room is the East End of *Inigo Jones's* Building, the whole of which is esteemed a very complete Piece of Architecture. From the Windows of these Apartments is the following View. The Garden, or rather a beautiful Lawn, planted with various Trees. The River which the late Earl *Henry* much enlarged.

The Bridge which the said Earl built from *Palladio's* Design. Between some fine large Cedar Trees, a Fall of Water. The Stable Bridge. A Piazza (the Front of the Stable) by *Inigo Jones*. A Wood in the Park upon a Hill on which stands in one Part, a thatch'd House, in another, an equestrian Statue of *Marcus Aurelius* upon an Arch, the Prospect on that Side being terminated with the Plain or Downs, on which are the Horse-Races. The Engine House with two ornamented Fronts, one Front towards the House, the other towards the Park. The Cold Bath, and upon it a complete Cast of the fine Statue of *Antinous* at Rome. An Arcade, the Front of which was originally the Front of a Grotto, by *Inigo Jones*. Not only the Spire, but the whole West Front of *Salisbury* Cathedral, *Clarendon* Park, and Places adjacent.

In the Six Windows of the Geometrical Stair-Case;

(Begin with the Top,) are

Two BUSTOS,

One representing TORMENT.

The other CONTENTMENT.

An Antique Mask.

A JANUS.

A Fossil. It is a Snake Stone taken out of a *Portland* Stone at the Building of *Westminster* Bridge.

At the Bottom of the Geometrical Stair-Case.

The Urn of HORACE, on one Side of which is this Inscription,

DM

HOR. FLACC. PIIS MAR:
PAMPH. MIN FA FECIT.

Diis Manibus Horatii Flacci, the other Letters to *Fecit* probably relate to the Person who had the Urn made, but they were defaced, and since mended, as they thought they saw the Traces of former Letters; the other Part is the Apotheosis of a Lyric Poet. There is a Woman in a loose Garment holding a burning Torch, as one of the Muses; another holds a Lyre in her Left-Hand, and a Volume in her Right, which she offers to a third Woman with large Wings, representing Fame: Near them stands a great Altar adorn'd with a Crown; in an obscure Corner sits a Figure with his Head reclin'd, which some think may be *Momus* or *Zoilus*; they are genteel Figures, and elegantly cloath'd, it is *Basso* Relievo.

THE



T H E
S T O N E H A L L.

Begin with the Relievo on the Left-Hand,

AN A. Relievo. A Rape of NEPTUNE, twelve Figures besides two Horses.

An A. Relievo. Six Figures, NEREIDES, and TRITONS, and an Horse.

An A. Relievo. A Rape of the CENTAURS, eight Figures.

A *Greek* A. Relievo of very curious, fine Work. It is a Female VICTORIA: She has a wreathed Corona in each Hand, which she holds over two Captives bound at her Feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An A. Relievo. Two Figures, one representing Painting, the other Sculpture, very fine Drapery.

An

An A. Relievo. A Priestess bringing a Sheep for Sacrifice. There are two Altars, upon one there is a Fire, upon the other an Idol.

An A. Relievo. JUPITER and JUNO; six other Figures bringing Offerings.

A Relievo. Two Men, one of them standing, the other sitting; their Right-Hands join'd together, as bidding an happy Adieu to each other.

A Relievo. A Man and a Woman in the same Posture as the two Men, the Woman sitting.

The Statue of APOLLO, of the finest *Greek* Sculpture: He stands in a very genteel Posture, with the Middle of his Bow in his Left-Hand. It was found in the Earth near *Ephesus*, in which were mix'd some Minerals, which have given it a Stain that makes it look like old Ivory. His Sandal is a fine Representation of the antient Shape, and Manner of fixing it.

The Statue of URANIA the Muse, with her Symbol cut on the Plinth, with so reverend an Air of old Age, that Cardinal *Mazarine* would not suffer any Part of it to be mended.

A Re-

A Relievo. A Bull, with his Head adorn'd with a Mitre and Fillets; the Middle of his Belly bound round with a Ribband. He that sacrifices is naked, with his Head laureated; he leads the Bull with his Right-Hand: The Popa or Priest follows behind, laureated likewise, and cloathed from the Naval to his Knees; in his Right-Hand is a sacrificing Olla or Pot, and in his Left-Hand is the Ax.

A very large A. Relievo, weighing about a Tun and a half, that was a Frieze in a *Greek* Temple of *Diana* and *Apollo*. It represents the Story of *Niobe* and her Children, &c. Here are seven Sons and seven Daughters, supposed to be hunting in the Heat; and being ill, the Father and Mother, &c. come out of the Shade, in which they are, and save two of them. All the Figures and Trees, especially the Horses on which the Sons ride, are so high, that the Heads and Necks stand off without touching the Marble behind. The Forest *Cythæron* in *Bæotia*, in which they are hunting, is finely represented; and at a Distance, by some of the Trees, *Sylvanus*, the Divinity of the Woods, sits looking on with a grave Concern. In this, neither *Apollo* nor *Diana* appear, by which probably it was intended to represent their Deaths, as proceeding from the Heat of the Sun, the Rays of which are as *Apollo's* Arrows: He is, indeed, often in Medals so represented, either by the Sun alone, or with

with the Rays round his Head. Thus, by the Heat of the Sun, which was *Apollo*, and from the Fatigue of Hunting, over which *Diana* presided, they got some mortal Fever. An Arrow sticks in one only, as a Symbol, it being insensible whence it comes. Here are twenty Figures; *Sylvanus* and three old Men, (the Father and two Uncles or Tutors) and two old Women, (the Mother and a Nurse or Aunt) seven Sons, seven Daughters; also five Horses; two of the youngest Sons are on Foot, as are the Daughters.

On the foregoing Relievo are,

The Statue of *CALIOPE*, one of the Muses, with a Roll in her Hand: She invented *Epic* or *Heroic* Poetry.

The Busto of *CATO MAJOR*.

The Statue of *PANDORA*.

A Relievo. Two Priests, or Ministers of the Priest, as going before the Victim: One of them is playing upon two Pipes, the other stands laureated, prepared to do his Office, with an earthen Chalice or Simpulum in his Right-Hand, and a Patera in his Left.

The Statue of *SABINA*, Wife of *Hadrian*, fine Drapery.

A Relievo, JUPITER sits on the Right-Hand of JUNO, on Mount *Olympus* with a Thunder-bolt in his Right-Hand, and embracing her with his Left, who embraces him with her Right-Hand, both naked to the Navel; before them is a Fire blazing upon an Altar, and a Priest standing shod with a very long Robe, and Bare-headed, casting something into the Fire.

An A. Relievo, FAUNUS playing on two Pipes.

A Basso Relievo, having an *Inscriptio Boustropha*, the Writing in the successive Lines going forward and backward: First from left to right, then from right to left, as they turn or guide Oxen in the plowing of Lands. This was esteemed the most antient Way of Writing, and proves the great Antiquity of this Marble. The Figures present a History agreeable to the Inscription. In the Middle is a Tripod of a very curious and peculiar Form rising from the three Feet, with three Projections one above another; on the uppermost of which is the Patera. The Dedicating of a Tripod was an usual Expression of Thanks to the Deity among the Antients; and accordingly this (with the Inscription above) is the Expression of the Father's Thanks to *Jupiter*, who is here represented sitting in a Chair, his Head bound with a Diadem and an Eagle not held, but resting on the Palm of his Hand, as ready to go and come
at

at Command. The other two Figures represent a Libation made by the Son, and washing his Hands in a Bowl set on the Tripods of the common Form. *

The Bust of JULIA MÆSÆ, Mother of *Heliogabalus*.

An A. Relievo, shewing the antient Manner of Eating; here *Jupiter*, attended by *Pallas*, is served by *Hebe*. Mr. *Cassteel* has graved this in his Book of the Villa's of *Pliny*, it being much older than any Print that was before made of that Custom.

The Bust of OCTAVIA the Elder.

The Front of MELEAGER'S Tomb cut off from the rest, of fine *Greek* Marble, with thirteen Figures, besides a Dog and a Boar's Head; the whole History is represented from the first Quarrel about the Boar's Head, 'till the Burning of the fatal Brand, and carrying of him away to be entomb'd. That which *Montfaucon* copy'd from *Malfei* has three Persons less than this has, and wants the Quarrel at the Beginning with the Boar's-Head.

A small Frieze from the Temple of NEPTUNE, four TRITONS and four NEREIDES.

O 2

An

* There is an exact Copper-Plate Print of this very antient curious Piece of Sculpture, drawn by Mr. *Lyons* of *Salisbury*, and sold by Mr. *Collins*. Price 1 s.

An A. Relievo. The Story of the Child stealing the Meat from the Altar thro' the Idol's Mouth.

An A. Relievo, VENUS wringing the Water out of her Hair.

An A. Relievo, SILENUS Drunk, the Boys binding his Arms and Legs with Vine-Twists. *Ægle* is painting his Face with a Mulberry, sixteen Figures besides an Ass.

CLEOPATRA, with the Asp in a cover'd Vase: She is here represented, as having it ready, but don't shew it.

Upon a Grey Granate Table, commonly called Moor Stone, from the Moors in Devonshire.

A very high A. Relievo of MARCUS AURELIUS and FAUSTINA, as big as the Life.

A SARCOPHAGUS; in a Round in the Front is the Busto of a Man; the Physiognomy of which is on purpose left unfinished by the Sculptor. It is described by *Salvini* in Table 9.

Upon this Tomb is SESOSTRIS; the Head is of Red *Egyptian* Granite; the Bust Part is of the white *Egyptian* Granite; the Head is adorned with a Tiara after the *Egyptian* Form, and has a peculiar Liveliness; it was found amongst the Pyramids.



P I C T U R E S,
BUSTOS and STATUES
IN THE
Black Marble-Table Room.

*Begin with the great Picture on the Left-
Hand.*

ACHILLES dragging *Hector's* Body round the Walls of *Troy*. A Skirmish between the *Trojans* and the *Greeks*.

2. By *Polidora Caravaggio*.

JUDITH cutting off *Holofernes's* Head under a Canopy ; his Army has a Multitude of fine Figures.

4. By *Bonifazio Bembi*.

The Birth of St. JOHN.

4. By *Dominico Puligo*.

ROME triumphing, many Figures.

4. By *Carlo Baldari*.

Naked Figures, bathing.

3. By *Gessi*.

JEPHTHA'S

JEPHTHA's rash Vow; seven Figures, three of them are dancing; the foremost is his Daughter.
3. By *Flaminio Tori*.

A Triumphal Arch and Figures; the Figures painted in *Basso Relievo*.
3. By *Desiderio*.

An ANGEL driving ADAM and EVE out of PARADISE.
3. By *Isenback*.

HAGAR with Tears looking back on the ANGEL pointing, on Copper.
3. By *Francisco Buzi*.

HAGAR, ISHMAEL and an ANGEL in the Sky.
3. By *Giacomo Carano*.

VENUS leading CUPID, with the three GRACES following, to see VULCAN, with four others, forging Arrows Heads for CUPID.
4. By *Alleffandro Turco Veronese*.

Four of DIANA's Nymphs bathing, *Aëteon* looking at them.
4. By *Sebastian Concha*.

Three of DIANA's Nymphs bathing, *Aëteon* looking at them.
5. By *Giosep del Sole*.

CUPID wrenching his Bōw out of the Hands of a Boy.
4. By *Taruffi da Bologna*.

Mr. PITT, taken from a Print.

CALISTA bathing is discover'd to be with
Child, and Nymphs appearing to bring her to
Diana. 4. By *Girolimo Peschi.*

The Judgment of PARIS.

5. By *Rotenkamer.*

JUPITER, CUPID, and PSYCHE.

3. By *Gioseppe Arigoni.*

A Salutation of the ANGEL to the Virgin.

4. By *Francisco Dani.*

The Assumption of the VIRGIN ; several of
the Apostles looking up, and one of the twelve
is hastening down the Hill to the rest.

4. By *Raphael Urbino.*

GANYMEDE upon an Eagle.

4. By *Gioseppe Pasari.*

The VIRGIN, with CHRIST and St. JOHN,
as big as the Life, on Wood.

3. By *Carletto.*

HERCULES and DEJANIRA.

4. By *Giovanni Montoang.*

A Land-

A Landscape with Figures, and SEVERUS'S Arch.
4. By *Claudi Gifolphi*.

VENUS and CUPID beating a Satyr.
3. By *Luigi Garzi*.

A Landscape with pretty Figures, and Dogs.
4. By *Bott*.

A Concert of Musick.
1. By *Nicola del Albate*.

Two naked Figures, one bathing, the other lying on the Bank of the River.
3. By *Cervelli*.

VIRTUE coming to PARNASSUS to awaken APOLLO and the MUSES.
3. By *Luigi Gentili*.

A MAGDALEN contemplating with a Crucifix; Angels appear above.
4. By *Elizabetta Daughter of Sirani*.

A Landscape with Figures sitting by the Water Side.
3. By *Orizonte*.

HERCULES killing the Bull, with Variety of Figures.
4. By *Paolo Parolino*.

The Baptism of CHRIST.
4. By *Casalasco*.
VIRGIN

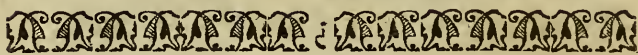
The Statue of MANILIA SCANTILLA,
Wife of *Didius*.

Upon a Table stain'd with Figures and Landscapes, the Statue of VENUS asleep. It is about the Bigness of the Hermaphrodite at *Rome*. It is a fine *Greek* Sculpture, and appears much older than that, as is observed in the Cardinal's Catalogue.

The Bustos begin with that on the Left of
Cleopatra and *Cæsarion*.

LYSIAS, THEMISTOCLES, TERENTIUS,
POSIDONIUS.

A black Marble Table, 11 Feet 9 Inches Long, and 4 Feet 2 Inches wide.



IN THE MANAGE ROOM.

Over the Chimney.

A BIFRONS of CECROPS and his Wife, in Memory of instituting Marriage. Leaves of Sea Weed on his Beard, in Memory of his coming by Sea from *Egypt*.

A Picture of Baron DE EISENBERG, Riding
Master to *Francis I.* Emperor of Germany,



IN THE
BUGLE ROOM.

On the Railing.

THE Bustos of LUCIUS VITELLIUS
PATER, and GALBA.

In two Niche's,

The Bustos of OLYMPIAS and COLLA-
TINUS.

F I N I S.

E R R A T A.

Page 7. Line last, for *Squazzelia*, read *Squazzeli*.

12. Line 5, for *Saband Marco Ricci*, read *Sabat. and Marco Ricci*.

15. Line 21, for *Waterloe*, read *And. del Sarto*.

16. Line 10, for *Talbo*, read *Falbo*.

49. Line 21, for *Hercules*, read *Heracitus*.

71. Line 3, for *Itatian*, read *Italian*.

— Line 4, for *Commessi*, read *Commesse*.

79. After the Landscape by *Claude Lorrain*, read, *A dead Saviour surrounded with Angels, a very fine Sketch.*
5. By Bonamico Bufalmaco.

9. For *Badalacbi*, read *Badalochi*.

12. Begin the Pictures over the Chimney.

14. For *Venturg Salembini*, read *Ventura Salembent*.

Do. For *Verdi*, read *Verd*.

22. For *An A. Relievo*, read *A B. Relievo*.

40. For *Antoninus*, read *Antonius*.

44. Begin the Pictures with the Uppermost on the left Hand,

52. For *Inga*, read *Triga*.

101. For *Carlo Baldari*, read *Carlo Caldari*.

